

751.730934 Yoz
cop.I, Pt.4

DOI: 10.1002/for

100-14-162

AJANTA

THE COLOUR & MONOCHROME REPRODUCTIONS
OF THE AJANTA FRESCOES BASED ON
PHOTOGRAPHY

WITH AN EXPLANATORY TEXT

By G. YAZDANI, M.A., LITT.D., O.B.E.

EX-DIRECTOR OF ARCHAEOLOGY, HYDERABAD STATE

AND AN APPENDIX ON THE INSCRIPTIONS BY

N. P. CHAKRAVARTI, M.A., PH.D.

ADVISOR ON ARCHAEOLOGY TO THE GOVERNMENT OF INDIA

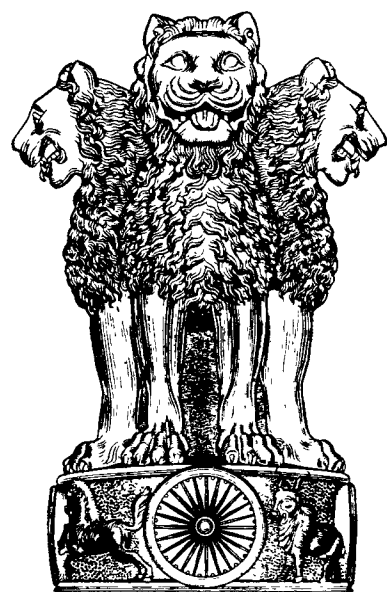
AND

B. CH. CHHABRA, M.A., M.O.L., PH.D.

GOVERNMENT EPIGRAPHIST FOR INDIA

PART IV

COMPRISING 17 COLOUR AND 65 MONOCHROME PLATES
OF CAVES XVII—XXVII



सत्यमेव जयते

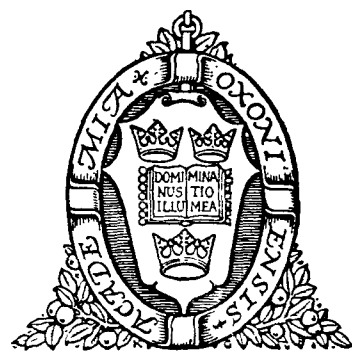
PUBLISHED UNDER THE AUTHORITY
OF THE HYDERABAD GOVERNMENT
BY GEOFFREY CUMBERLEGE
OXFORD UNIVERSITY PRESS

LONDON NEW YORK BOMBAY

1955



751.331
Yaz



OXFORD
UNIVERSITY
PRESS
LONDON
GEOFFREY CUMBERLEGE

CHAEOLICAL
LIBRARY NEW DELHI
Acc. No. 2827
Date 13. 5. 55
Call No. 751. 730 934/407

PRINTED IN GREAT BRITAIN
COLOUR PLATES BY MESSRS. HENRY STONE & SON, BANBURY
TEXT AND COLLOTYPES BY CHARLES BATEY AT THE
UNIVERSITY PRESS, OXFORD

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
I	KEY TO THE POSITIONS OF FRESCOES	Cave XVII	—	—
II	<i>a.</i> INTERIOR, VIEW FROM THE SOUTH-EAST <i>b.</i> A COLUMN OF THE HALL <i>c.</i> ANOTHER COLUMN WITH THE FIGURE OF A <i>CHAURĪ</i> - BEARER PAINTED THEREON	Do. Do. Do.	Monochrome	<i>Griffiths</i> , 145 (vi); <i>Herringham</i> , IX (11)
III	<i>a.</i> THE DOOR OF THE SHRINE <i>b.</i> THE FIGURE OF THE BUD- DHA WITH ATTENDANTS; IN- SIDE THE SHRINE	Do. Do.		
IV	<i>a.</i> THE BODHISATTVA AVA- LOKITEŚVARA WITH THE BUDDHIST LITANY <i>b.</i> A <i>YAKSHA</i> WITH A FEMALE ATTENDANT <i>c.</i> THE ROYAL HUNT SCENE, AND THE WHEEL OF SAM- SĀRA (?)	Outer wall of the veranda, near the left pilaster Left wall of the veranda Do.	Do.	<i>Griffiths</i> , 57
V	THE WHEEL OF SAMŚĀRA (?)	Do.	Do.	<i>Ibid.</i> , 56
VI	<i>a.</i> THE SAME, CONTINUA- TION <i>b.</i> THE SAME, FURTHER CON- TINUATION TOWARDS THE RIGHT	Do. Do.	Do.	<i>Ibid.</i>
VII	<i>a.</i> THE HAND OF A GIANT FIG- URE HOLDING THE WHEEL; THE WHEEL OF SAMŚĀRA (?) <i>b.</i> THE MOTHER AND CHILD BEFORE THE BUDDHA <i>c.</i> A YOUNG HERMIT (BODHI- SATTVA ?) WITH A LADY ON THE RIGHT, FIGURE OF THE BUDDHA IN THE OVAL	Left wall, veranda Side wall of the second window on the right Opposite the above subject	Do.	<i>Ibid.</i>
VIII	<i>a.</i> THE BUDDHA PREACHING TO THE CONGREGATION <i>b.</i> THE SAME, CONTINUATION TOWARDS THE RIGHT	Right wall, veranda Do.	Do.	

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
IX	<i>a.</i> SOME PANELS WITH FLORAL DESIGNS <i>b.</i> FLORAL DESIGNS AND OTHER MOTIFS	Ceiling of the veranda Above a pillar, in front of the doorway	Monochrome	
X	THE SHAD-DANTA JĀTAKA, OR THE STORY OF THE SIX-TUSKED ELEPHANT	Front corridor, left of the doorway	Do.	<i>Griffiths</i> , 63; <i>Herringham</i> , XXVII (29)
XI	<i>a.</i> THE SAME, THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS <i>b.</i> THE MAHĀKAPI JĀTAKA, THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS	Do. Right of the above subject	Do.	<i>Ibid.</i> , XXVII (29)
XII	<i>a-b.</i> THE SHAD-DANTA JĀTAKA, FOREST SCENES <i>c-e.</i> THE MAHĀKAPI JĀTAKA, SOME EPISODES OF THE STORY	Front corridor, left of the doorway Do.	Outline in red (Litho)	
XIII	<i>a.</i> THE SACRED MONKEY HELD IN A BLANKET; THE MAHĀKAPI JĀTAKA <i>b.</i> THE ARRIVAL OF THE RĀJĀ AT THE BANK OF THE STREAM; THE SAME JĀTAKA	Do. Do.	Monochrome	
XIV	<i>a.</i> A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE BENEVOLENT ELEPHANT; THE HASTI JĀTAKA <i>b.</i> A RĀJĀ WITH ATTENDANTS; THE SAME JĀTAKA (?)	Right of the above subject, near the end of the wall Do.	Do.	
XV	A COURT SCENE, THE BESTOWAL OF THE ROYAL SWORD (?)	Front corridor, left wall, left of the cell-door	Colour	<i>Griffiths</i> , 64; <i>Herringham</i> , VII (9) Colour and XXVI (28) Mono.
XVI	<i>a.</i> A COURT SCENE; THE JĀTAKA <i>NOT IDENTIFIED</i> <i>b.</i> ANOTHER EPISODE OF THE SAME STORY	Front corridor, left wall, above the cell-door Do.	Monochrome	
XVII	<i>a.</i> THE HAMSA JĀTAKA, OR THE STORY OF THE GOLDEN GOOSE <i>b.</i> THE SAME JĀTAKA, THE FOWLER HAS CAUGHT THE BIRD WITH ITS MATE	Front corridor, left wall, right of the cell-door Do.	Colour	<i>Griffiths</i> , 64; <i>Herringham</i> , XXV (27) and XLI (54)

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XVIII	<i>a. APSARASAS(?) WITH MUSICAL INSTRUMENTS</i>	On the pilaster between the front and left corridors	Monochrome	
	<i>b. THE BUDDHA IN THE TEACHING ATTITUDE</i>	Do.		
XIX	<i>a. THE VIŚVANTARA JĀTAKA; A PALACE SCENE</i>	On the wall of the left corridor, left of the first cell-door	Do.	<i>Herringham, I (1)</i>
	<i>b. THE SAME, CONTINUATION</i>	Do.		
	<i>c. ANOTHER SCENE REPRESENTING THREE MAIDS</i>	Do.		
XX	<i>a. A PRINCESS, THE SAME JĀTAKA</i>	On the wall of the left corridor	Colour	<i>Griffiths, 65; Herringham, I (1) and XXIII (25)</i>
	<i>b. JŪJAKA RECEIVING THE RANSOM MONEY, THE SAME JĀTAKA</i>	Do.		
XXI	<i>a. A PALACE SCENE, THE SAME JĀTAKA</i>	Do.	Red outline (Litho)	<i>Ibid., XXXV (39) and XXXVIII (46)</i>
	<i>b. ANOTHER SCENE</i>	Do.		
	<i>c. ANOTHER SCENE</i>	Do.		
	<i>d. ANOTHER SCENE</i>	Do.		
XXII	<i>a. A PALACE SCENE, THE SAME JĀTAKA</i>	Above the first cell-door, left corridor	Monochrome	
	<i>b. A COURT SCENE OF THE SAME STORY</i>	Do.		
XXIII	VIŚVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT	Between the second and third cell-doors, left corridor	Colour	<i>Ibid., XXIV (26) and XXXVII (42)</i>
XXIV	THE BRAHMAN PRAYING FOR A GIFT FROM VIŚVANTARA AND MĀDRĪ	Between the second and third cell-doors	Monochrome	<i>Ibid., XXXIX (48)</i>
XXV	THE SAME SUBJECT WITH OTHER SCENES	Do.	Colour	<i>Ibid., XXIII (25)</i>
XXVI	THE LAST EPISODE, THE PAYMENT OF RANSOM AND THE RESTORATION OF THE CHILDREN	Between the third and fourth cell-doors	Do.	<i>Ibid., XXXVIII (46)?</i>
XXVII	<i>a. A YAKSHA AND YAKSHINĪ</i>	On the pilaster between the left and back corridors	Monochrome	
	<i>b. APSARASAS</i>	Top of the same pilaster		
	<i>c. A BATTLE SCENE, THE JĀTAKA NOT IDENTIFIED</i>	Left wall, back corridor		

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXVIII	THE SAME SUBJECT, CONTINUATION TOWARDS THE RIGHT	Left wall, back corridor	Monochrome	
XXIX	<i>a.</i> THE STORY OF THE BENEVOLENT MONKEY, THE MAHĀKAPI JĀTAKA II. <i>b.</i> A PRINCE RIDING ON A HORSE, THE SUTASOMA JĀTAKA (?)	Left wall, back corridor, left of the cell-door Right of the cell-door	Do.	
XXX	THE MARCH OF AN ARMY, THE SUTASOMA JĀTAKA (?)	Back wall, left of the first cell-door, back corridor	Do.	<i>Griffiths</i> , 66
XXXI	<i>a.</i> A RIVERINE SCENE, THE SUTASOMA JĀTAKA (?) <i>b.</i> THE MARCH OF AN ARMY, DETAIL OF PL. XXX, LOWER PART	Back wall, left of the cell-door Do.	Do.	<i>Ibid.</i>
XXXII	<i>a.</i> THE ARRIVAL OF A PRINCE AT AN HERMITAGE, THE SUTASOMA JĀTAKA <i>b.</i> THE SAME, CONTINUATION	Back wall, above the first cell-door Do.	Do.	
XXXIII	<i>a.</i> THE LIONESS LICKING THE FEET OF THE RĀJĀ, THE SUTASOMA JĀTAKA <i>b.</i> A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDĀSA, AND TWO OTHER EPISODES OF THE STORY	Between the first and second cell-doors Right of the above scene	Do.	<i>Fergusson & Burgess</i> (Cave Temples of India), Fig. 60—copied from <i>Mrs. Spier's</i> Life in Ancient India
XXXIV	A PALACE SCENE, AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL OF PL. XXXIII <i>b.</i> ; THE SUTASOMA JĀTAKA	Do.	Do.	
XXXV	<i>a.</i> THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR; THE SUTASOMA JĀTAKA <i>b.</i> THE LIONESS IN FRONT OF THE RĀJĀ; THE SAME JĀTAKA	Between the first and second cell-doors, upper part of the wall, back corridor Right of XXXV <i>a.</i>	Do.	
XXXVI	<i>a.</i> THE ROYAL KITCHEN, PANTRY, AND THE DINING ROOM, THE SUTASOMA JĀTAKA <i>b.</i> THE <i>ABHISHEKA</i> SCENE, THE SAME JĀTAKA	Above the second cell-door, back corridor Below XXXVI <i>a.</i>	Do.	

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXXVII	<i>a.</i> THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN; THE SUTASOMA JĀTAKA <i>b.</i> THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHO HAS ATTACKED HIM	Left of the ante-chamber, back corridor Do.	Monochrome	
XXXVIII	THE BUDDHA PREACHING IN THE TUSHITA HEAVEN, AND TWO OTHER SCENES	Left wall of the ante-chamber	Do.	<i>Griffiths</i> , 54, <i>Herringham</i> , XX (2+)
XXXIX	THE SAME	Do.	Colour	Idem
XL	<i>a.</i> A GROUP OF LADIES, THE BUDDHA PREACHING IN THE TUSHITA HEAVEN <i>b.</i> THE MOTHER AND CHILD BEFORE THE BUDDHA	Do. Back wall, left of the shrine-door	Monochrome	<i>Herringham</i> , VI (7); <i>Sister Niveditta</i> (Footfalls of Indian History), Plate facing p. 132; <i>Mukul Dey</i> (My Pilgrimage to Ajanta) Frontispiece
XLI	THE SAME	Do.	Colour	Ibid.
XLII	THE BUDDHA IN DIFFERENT ATTITUDES (<i>MUDRĀS</i>)	Right wall of the ante-chamber	Monochrome	
XLIII	<i>a.</i> AN ELEPHANT-RIDER <i>b.</i> THE GROUP OF MONKS	Do. Do.	Colour	
XLIV	<i>a.</i> A PALACE SCENE, <i>NOT IDENTIFIED</i> <i>b.</i> CONTINUATION OF THE SAME	Back wall, back corridor, right of the ante-chamber Do.	Monochrome	
XLV	<i>a.</i> A PALACE SCENE, <i>NOT IDENTIFIED</i> <i>b.</i> A RĀJĀ GOING OUT WITH HIS RETINUE FOR A HUNT, THE ŚARABHA JĀTAKA	Back wall, back corridor, right of the ante-chamber Right of XLV <i>a</i>	Do.	
XLVI	THE BENEVOLENT STAG SAVES THE LIFE OF THE RĀJĀ, THE SAME JĀTAKA	Right of XLV <i>b</i>	Do.	
XLVII	THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MĀTRIPOSHAKA JĀTAKA	Between the first and second cell-doors, right of the ante-chamber	Colour	<i>Griffiths</i> , Fig. 20; <i>Herringham</i> , XX (22) and XXI (23)
XLVIII	<i>a.</i> A PALACE SCENE, THE SAME JĀTAKA <i>b.</i> FEEDING THE DUTIFUL ELEPHANT, THE SAME JĀTAKA	Do. Do.	Monochrome	Ibid., XX (22) and XXI (23)

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XLIX	<i>a.</i> THE MATSYA JĀTAKA, OR THE STORY OF THE FISH WHICH SAVED THE PEOPLE FROM A DROUGHT <i>b.</i> THE ŚYĀMA JĀTAKA, OR THE STORY OF A YOUNG HERMIT (BODHISATTVA) WHO HAD BLIND PARENTS	Upper part of the back wall, near its end, right of the second cell-door Do.	Monochrome	<i>Herringham</i> , VI (8)
L	<i>a.</i> THE MATSYA JĀTAKA <i>b.</i> THE HERD OF DEER, THE MRIGA JĀTAKA <i>c.</i> ANOTHER SCENE, THE SAME JĀTAKA <i>d.</i> A COURT SCENE, THE SIMHALA AVADĀNA	Back corridor Front corridor Do. Right corridor	Red outline (Litho)	
LI	<i>a.</i> THE MAHISHA JĀTAKA, OR THE STORY OF THE BENEVOLENT BUFFALO AND THE MISCHIEVOUS MONKEY <i>b.</i> THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER, THE SIMHALA AVADĀNA <i>c.</i> A YAKSHA, OR A ROYAL GUARD	Back corridor, right wall On pilaster, between the right and back corridors On the same pilaster	Monochrome	<i>Griffiths</i> , 88; <i>Herringham</i> , XLI (55)
LII	<i>a.</i> THE ROYAL BEDROOM INFESTED BY OGRESSES <i>b.</i> VULTURES HOVERING OVER THE ROYAL BEDROOM, THE SIMHALA AVADĀNA	Right corridor, left end, upper part of the wall Do.	Do.	<i>Griffiths</i> , 67
LIII	THE ROYAL BEDROOM, THE SAME STORY	Do.	Colour	Idem
LIV	<i>a.</i> A COURT SCENE <i>b.</i> ANOTHER SCENE; THE CONTINUATION OF THE SAME STORY	Right corridor, above the first and second cell-doors	Monochrome	Idem, 68 and 78
LV	THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Right corridor, between the second and third cell-doors	Colour	Idem, 69–73
LVI	<i>a.</i> THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA; THE SAME STORY <i>b.</i> A COURT SCENE, THE ARRIVAL OF THE OGRESS WITH THE CHILD	Upper part of the wall, over the second and third cell-doors Do.	Monochrome	Idem, 69, 76, and 77

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LVII	THE MARCH OF THE ARMY, THE SIMHALA AVADĀNA	Between the second and third cell-doors, right corridor	Colour	<i>Griffiths</i> , 70-3
LVIII	<i>a.</i> THE ROYAL GUARDS SALUTING THE MIRACULOUS HORSE, AND THE <i>ABHISHEKA</i> SCENE <i>b.</i> THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Below LVI <i>a</i> Between the second and third cell-doors, right corridor	Monochrome	Ibid., 71, 75, and 78, also Text-fig. 10 (p. 9); <i>Herringham</i> , XVII (19) and XXXVII (43)
LIX	<i>a.</i> THE ARMY CROSSING THE SEA IN BOATS <i>b.</i> THE BATTLE OF SIMHALA'S ARMY WITH OGRESES	Do. Do.		
LX	<i>a.</i> SIMHALA'S ARMY, THE BATTLE-SCENE <i>b.</i> THE ARMY OF OGRESES; CONTINUATION OF THE BATTLE-SCENE	Right corridor, between the second and third cell-doors Do.	Do.	<i>Griffiths</i> , 71-74, also Text-fig. 17 (p. 11); <i>Herringham</i> , XVII (19) and XXXVII (43); <i>Fergusson & Burgess</i> , Fig. 61 (Cave Temples of India)
LXI	THE ISLAND OF OGRESES; THE SIMHALA AVADĀNA	Right corridor, above the door of the fourth cell	Colour	
LXII	SIMHALA AND HIS COMPANIONS ENJOYING THEMSELVES ON THE ISLAND OF OGRESES	Do.	Do.	
LXIII	<i>a.</i> THE SHIP-WRECK, THE SIMHALA AVADĀNA <i>b.</i> THE ESCAPE OF SIMHALA, ANOTHER EPISODE	Between the third and fourth cell-doors Do.	Monochrome	
LXIV	<i>a.</i> THE ISLAND OF OGRESES; THE SIMHALA AVADĀNA <i>b.</i> A TOILET SCENE	Near the fourth cell-door, upper part of the wall On the pilaster between the front and right corridors	Colour	<i>Griffiths</i> , 55; <i>Herringham</i> , V (6)
LXV	<i>a.</i> THE ARRIVAL OF SIMHALA, THE RĀNĪ MOURNING IN FRONT OF THE EMPTY THRONE <i>b.</i> A YOUNG LADY (OGRESS?) <i>c.</i> A RĀJĀ WITH TWO ATTENDANTS; THE ŚIBI JĀTAKA (?)	Right corridor, between the first and second cell-doors Near the fourth cell-door Below the toilet scene, on the pilaster between the front and right corridors	Monochrome	Ibid., XXXVII (44)

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LXVI	<i>a.</i> INDRA AND ANOTHER GOD ON LOTUS-THRONES	Front corridor, right wall	Monochrome	<i>Griffiths</i> , 80 and 82; <i>Herringham</i> , IV (5), XVI (18), and XXXIX (+7)
	<i>b.</i> A PALACE SCENE, THE ŚIBI JĀTAKA	Do.		
	<i>c.</i> THE AGONY OF THE RĀJĀ AFTER PULLING OUT HIS EYES WHICH WERE GIVEN TO THE BRAHMAN AS A GIFT	Do.		
	<i>d.</i> THE MARCH OF AN ARMY AND A MONASTERY SCENE	Do.		
LXVII	<i>a.</i> THE MARCH OF AN ARMY, THE JĀTAKA <i>NOT IDENTI- FIED</i>	Right wall, upper part, left of the cell- door	Do.	<i>Griffiths</i> , 80-81
	<i>b.</i> A MONASTERY SCENE, THE JĀTAKA <i>NOT IDENTIFIED</i>	Right of the cell- door		
LXVIII	<i>a.</i> A COURT SCENE, THE MRĪGA JĀTAKA (?)	Front corridor, near the end of wall, to- wards the right	Do.	<i>Ibid.</i> , 83; <i>Herringham</i> , VIII (10)
	<i>b.</i> THE RĀJĀ RETURNING WITH THE MRĪGA (DEER), THE SAME STORY	Do.		
	<i>c.</i> THE HUNTER WHO AT- TEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS MIRACULOUSLY CUT OFF	Do.		
LXIX	<i>a.</i> THE STORY OF A BENEVO- LENT BEAR, THE JĀTAKA <i>NOT IDENTIFIED</i>	Front corridor, be- tween the two win- dows, right of the door	Do.	<i>Griffiths</i> , Text-fig. 28 (p. 13)
	<i>b.</i> THE BENEVOLENT BEAR SAVES THE LIFE OF A STAG FROM THE HUNTER WHOM THE BEAR HUGS BETWEEN HIS FORE-LEGS, THE SAME STORY	Do.		
	<i>c.</i> A FOREST SCENE, THE JĀTAKA <i>NOT IDENTIFIED</i>	Do.		
LXX	<i>a.</i> THE MRĪGA JĀTAKA: THE KITCHEN AND OTHER EPI- ISODES	Between the door and the first window to- wards the right	Do.	<i>Ibid.</i> , 84-68
	<i>b.</i> ANOTHER EPISODE OF THE SAME STORY	Do.		
LXXI	<i>a.</i> A DECORATIVE PANEL	The ceiling of the hall	Do.	<i>Ibid.</i> , 143 (Vol. II)
	<i>b.</i> TWO DWARFS WITH MUSI- CAL INSTRUMENTS (?)	On a pillar of the ante-chamber		
	<i>c.</i> LION AS A DECORATIVE MOTIF	The ceiling of the left corridor		
	<i>d.</i> THREE PEA-FOWLS, A DECORATIVE DESIGN	The ceiling of the front corridor		

LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LXXII	<i>a-e</i> . THE DECORATIVE BAND REPRESENTING ANIMAL-MOTIFS	The ceiling of the hall	Red outline (Litho)	
LXXIII	<i>a-d</i> . CONTINUATION OF THE ABOVE	Do.	Do.	
LXXIV	<i>a</i> . DECORATIVE DESIGNS REPRESENTING ANIMAL-FIGURES <i>b</i> . DECORATIVE DESIGNS	Do. The ceiling of the front corridor, Cave XXI	Colour	
LXXV	<i>a</i> . THE FAÇADE <i>b</i> . THE INTERIOR	Cave XIX Do.	Monochrome	<i>Burgess</i> , XXX (Buddhist Cave Temples)
LXXVI	<i>a</i> . THE BUDDHA WITH <i>NĀGAS</i> AND <i>GAṆAS</i> WHO ARE BRINGING OFFERINGS TO HIM, <i>SCULPTURE</i> <i>b</i> . A <i>NĀGA RĀJĀ</i> WITH HIS CONSORT, <i>SCULPTURE</i>	The façade, right of the doorway In a niche, left wall, exterior of the cave	Do.	<i>Fergusson & Burgess</i> , XXXIX (Cave Temples of India); <i>Coomaraswamy</i> , 72 (Viśvakarmā Examples)
LXXVII	<i>a</i> . THE DOOR <i>b</i> . THE BUDDHA PREACHING TO THE CONGREGATION	Cave XXI Above the third cell-door, left corridor, the same cave	Do.	
LXXVIII	<i>a</i> . THE DOOR WITH <i>NĀGA DVĀRAPĀLAS</i> <i>b</i> . THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHĀRA DESIGN	Cave XXIII Cave XXIV	Do.	<i>Burgess</i> , XXXV (Buddhist Cave Temples)
LXXIX	<i>a</i> . THE FRONT OF THE <i>CHAITYA</i> WITH THE PLINTH AND STEPS EXPOSED TO VIEW; <i>AFTER EXCAVATION</i> <i>b</i> . THE HALL OF THE SAME	Cave XXVI Do.	Do.	<i>Ibid.</i> , III
LXXX	THE DEATH-SCENE OF THE BUDDHA, <i>SCULPTURE</i>	Left aisle, Cave XXVI	Do.	<i>Fergusson & Burgess</i> , L (Cave Temples of India)
LXXXI	<i>a</i> . THE TEMPTATION OF THE BUDDHA, <i>SCULPTURE</i> <i>b</i> . THE SCULPTURE REPRESENTING A <i>YAKSHINĪ</i> WITH A BIRD PERCHED ON HER HAND, AND A <i>NĀGA RĀJĀ</i> AS <i>DVĀRAPĀLA</i> ; <i>AFTER EXCAVATION</i>	Left aisle, Cave XXVI Cave XXVII	Do.	<i>Ibid.</i> , LI
LXXXII	THE FIGURES OF <i>NĀGAS</i> , <i>YAKSHINĪS</i> AND <i>GAṆAS</i> CARVED ON THE DOOR-FRAME; <i>AFTER EXCAVATION</i>	Cave XXVII (?)	Do.	

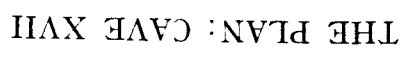
AJANTA



JUJAKA RECEIVING THE RANSOM MONEY



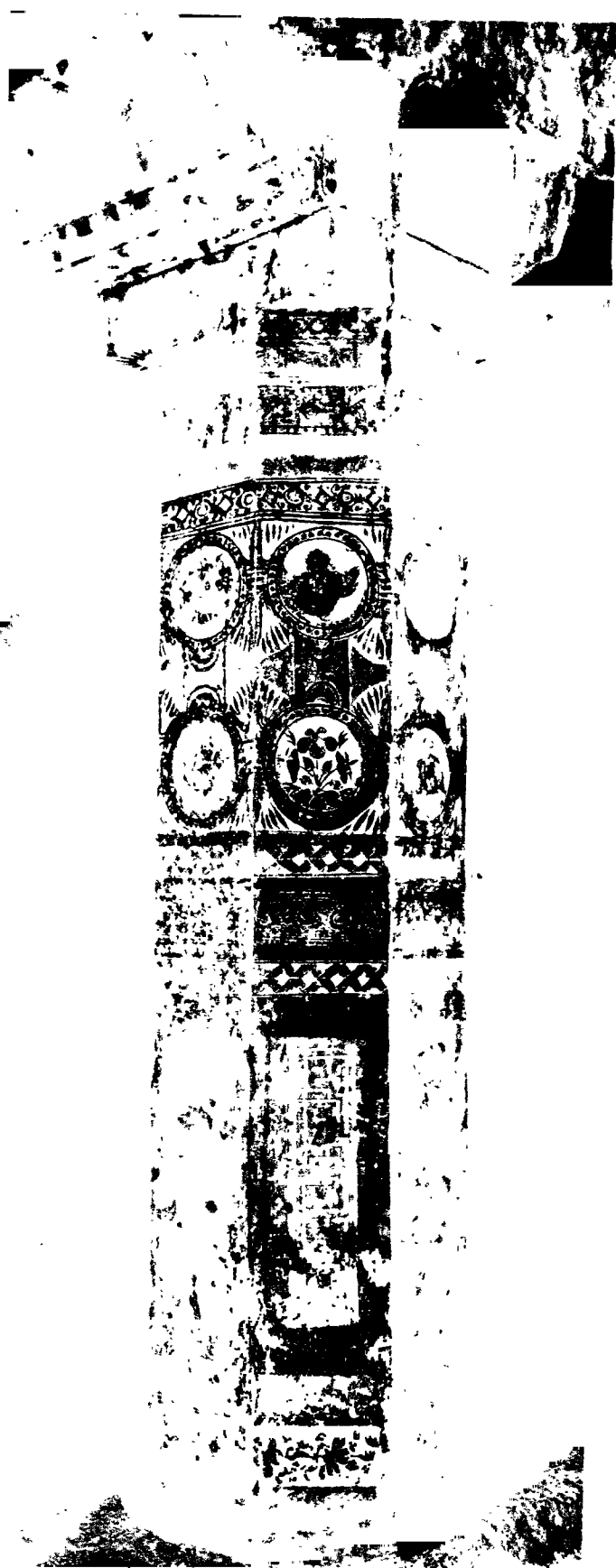
Diagram illustrating the mechanical components of a cryptographic device, likely a rotor machine, showing the keyboard, rotors, and cipher wheel.







(a) THE INTERIOR OF CAVE XVII: VIEW FROM SOUTH-EAST



(b) A COLUMN OF THE HALL: THE SAME CAVE



(c) ANOTHER COLUMN WITH THE FIGURE OF A CHAURI-BEARER

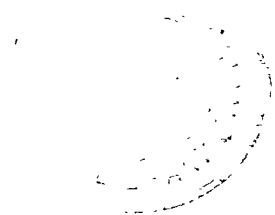




(a) THE DOOR OF THE SHRINE: CAVE XVII



(b) THE BUDDHA WITH ATTENDANTS: INSIDE THE SHRINE





(a) THE BODHISATTVA AVALOKITESVARA
WITH THE BUDDHIST LITANY: CAVE XVII



(b) A YAKSHA WITH A FEMALE
ATTENDANT: THE SAME CAVE



(c) THE ROYAL HUNT SCENE AND THE WHEEL OF
SAMBARA (?): THE SAME CAVE





THE WHEEL OF SAMŚARA (?): CAVE XVII





(a) THE WHEEL OF SAMSARA: CONTINUATION OF PLATE V



(b) FURTHER CONTINUATION TOWARDS THE RIGHT

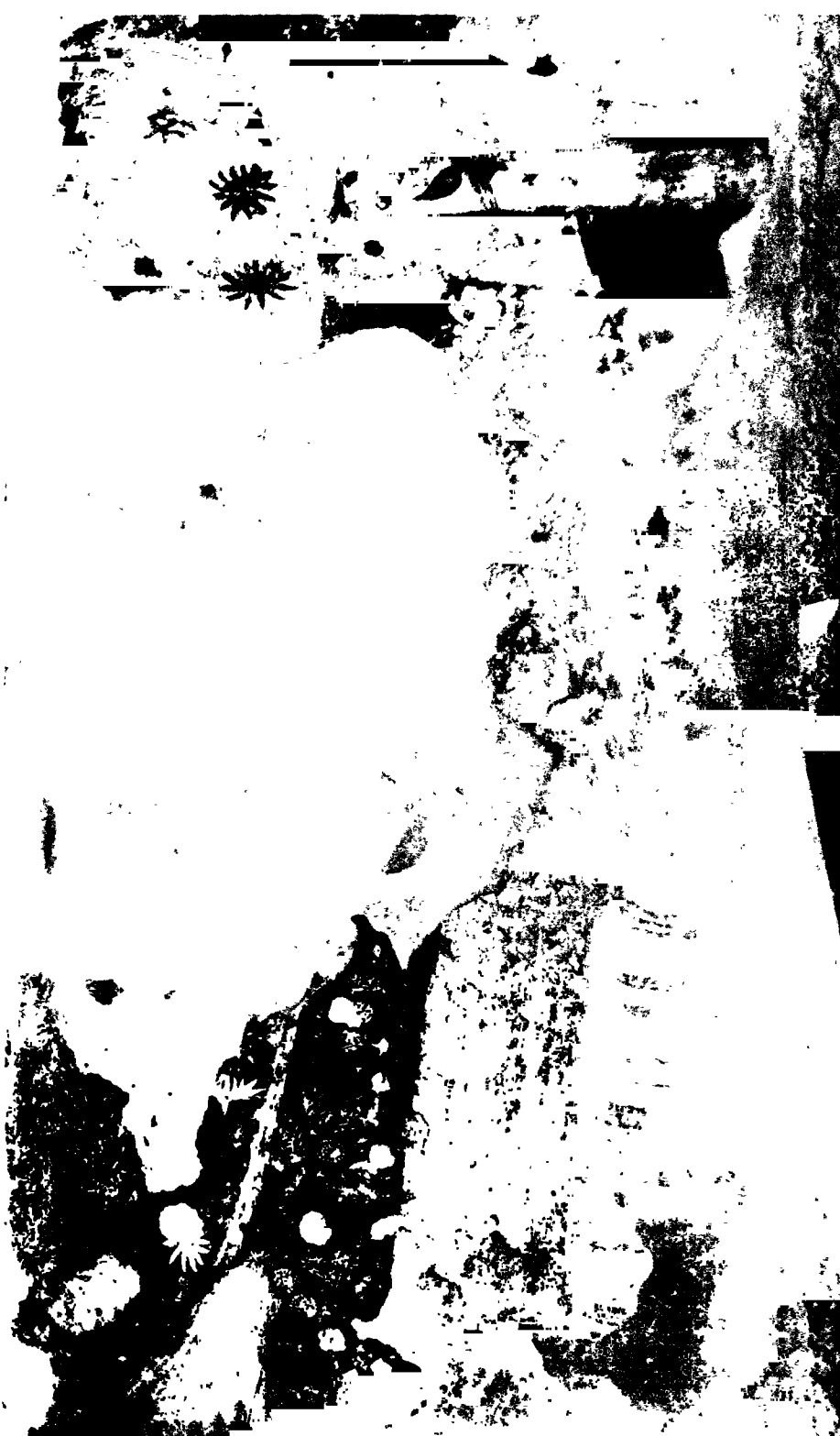




(a) THE WHEEL OF SAṂSARA: THE HAND OF THE GIANT HOLDING THE WHEEL: CAVE XVII



(b) THE MOTHER AND CHILD BEFORE THE BUDDHA: THE VERANDA OF THE SAME CAVE



(c) A YOUNG HERMIT (BODHISATTVA) WITH A LADY ATTENDANT: FIGURE OF THE BUDDHA IN THE OVAL: THE SAME CAVE

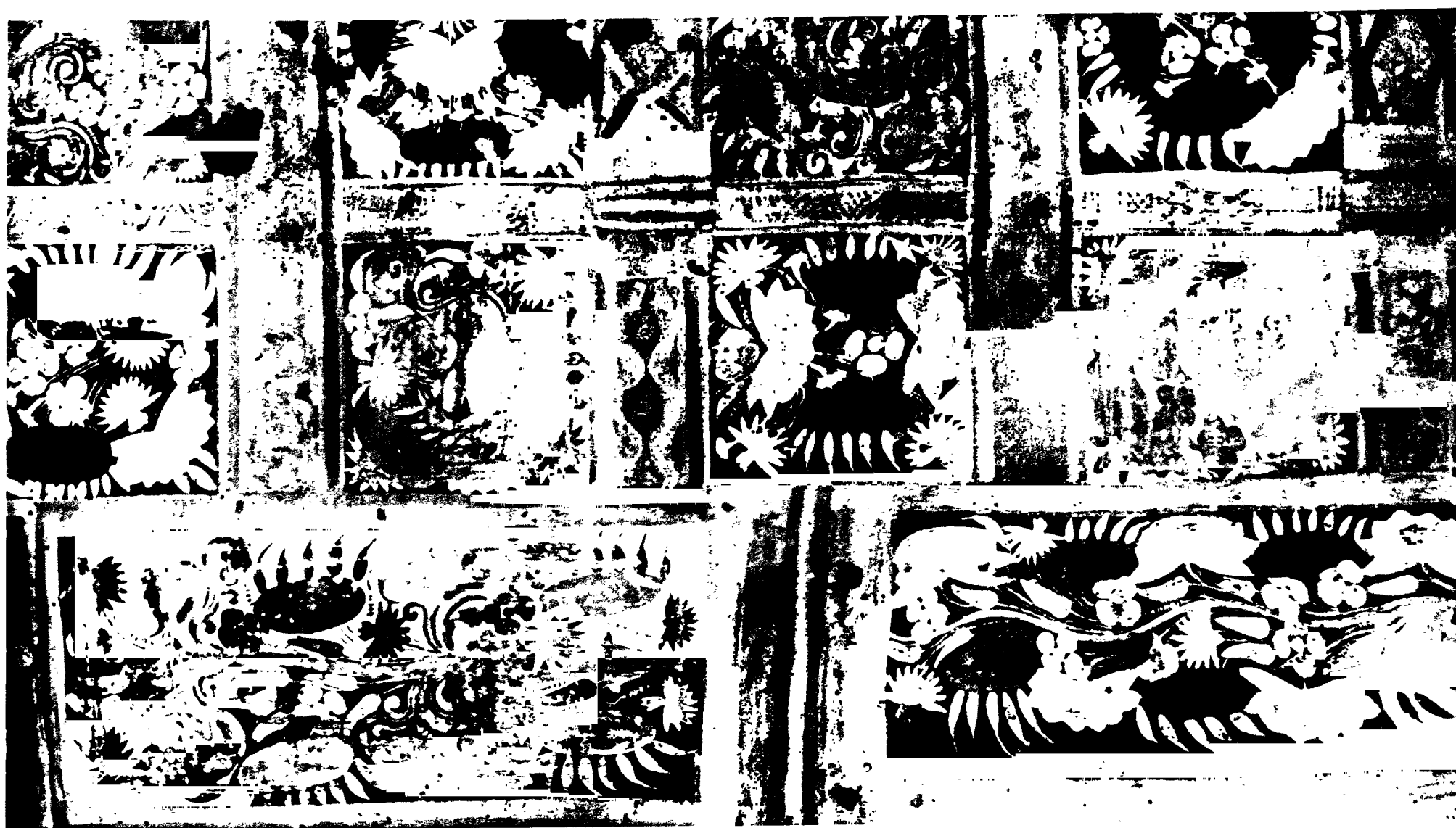


(a) THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII



(b) THE SAME: CONTINUATION TOWARDS THE RIGHT





(a) SOME PANELS WITH FLORAL DESIGNS: CEILING OF THE VERANDA: CAVE XVII



(b) FLORAL DESIGNS AND OTHER MOTIFS: THE SAME CAVE





THE SHAD-DANTA JĀTAKA: OR THE STORY OF THE SIX-TUSKED ELEPHANT:
FRONT CORRIDOR: CAVE XVII



(a) THE RANĪ FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA:
FRONT CORRIDOR: CAVE XVII



(b) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI
JĀTAKA: THE SAME CORRIDOR





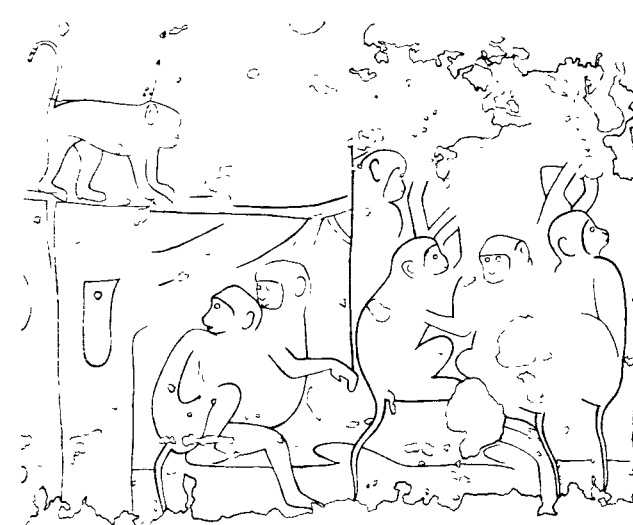
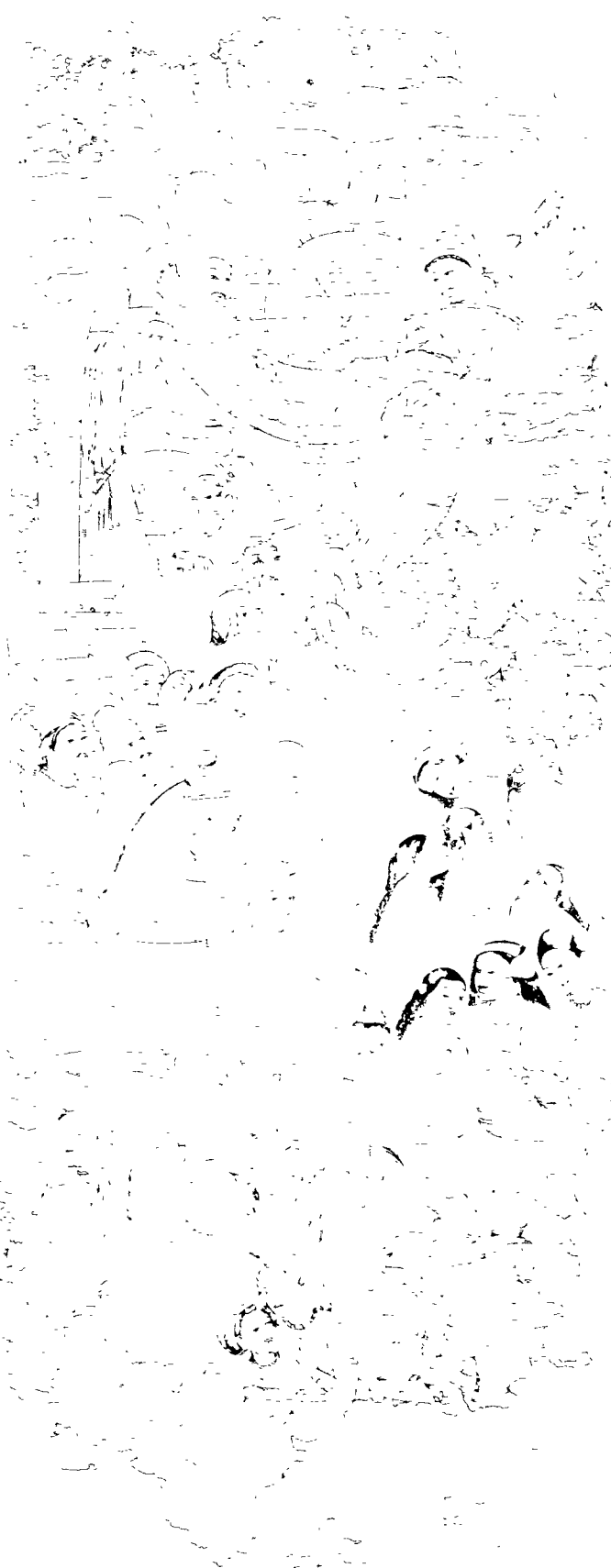
(a) THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA: CAVE XVII



(b) A FOREST SCENE: THE SAME JĀTAKA



(c) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI JĀTAKA



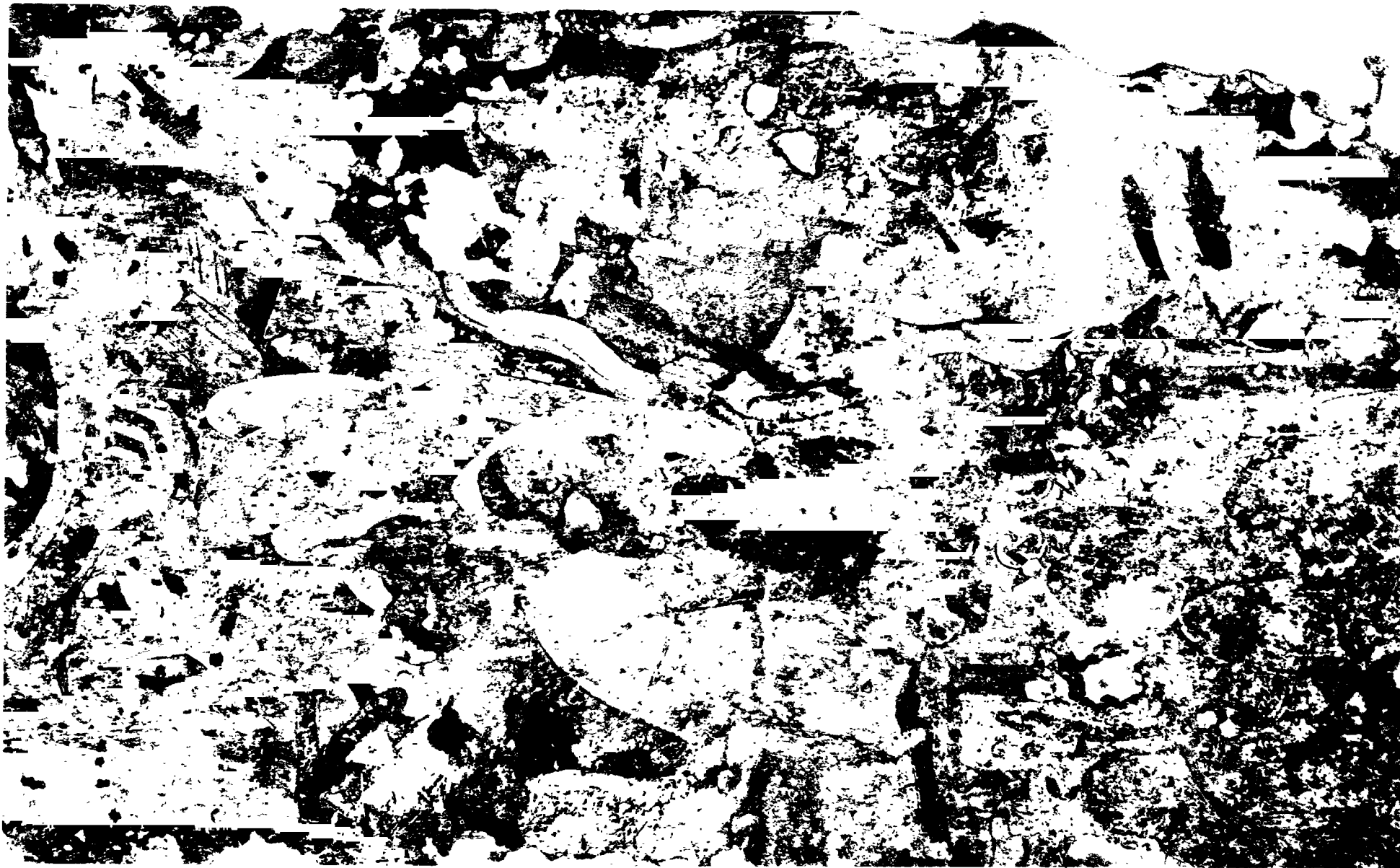
(e) A GROUP OF MONKEYS: THE SAME JĀTAKA

(d) THE ARRIVAL OF THE RĀJĀ TO PUNISH THE MONKEYS: THE SAME JĀTAKA





(a) THE SACRED MONKEY HELD IN A BLANKET: THE MAHAKAPI JĀTAKA: CAVE XVII



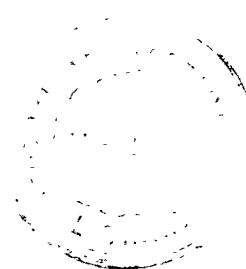
(b) THE ARRIVAL OF THE RAJA AT THE BANK OF THE STREAM:
THE SAME JĀTAKA

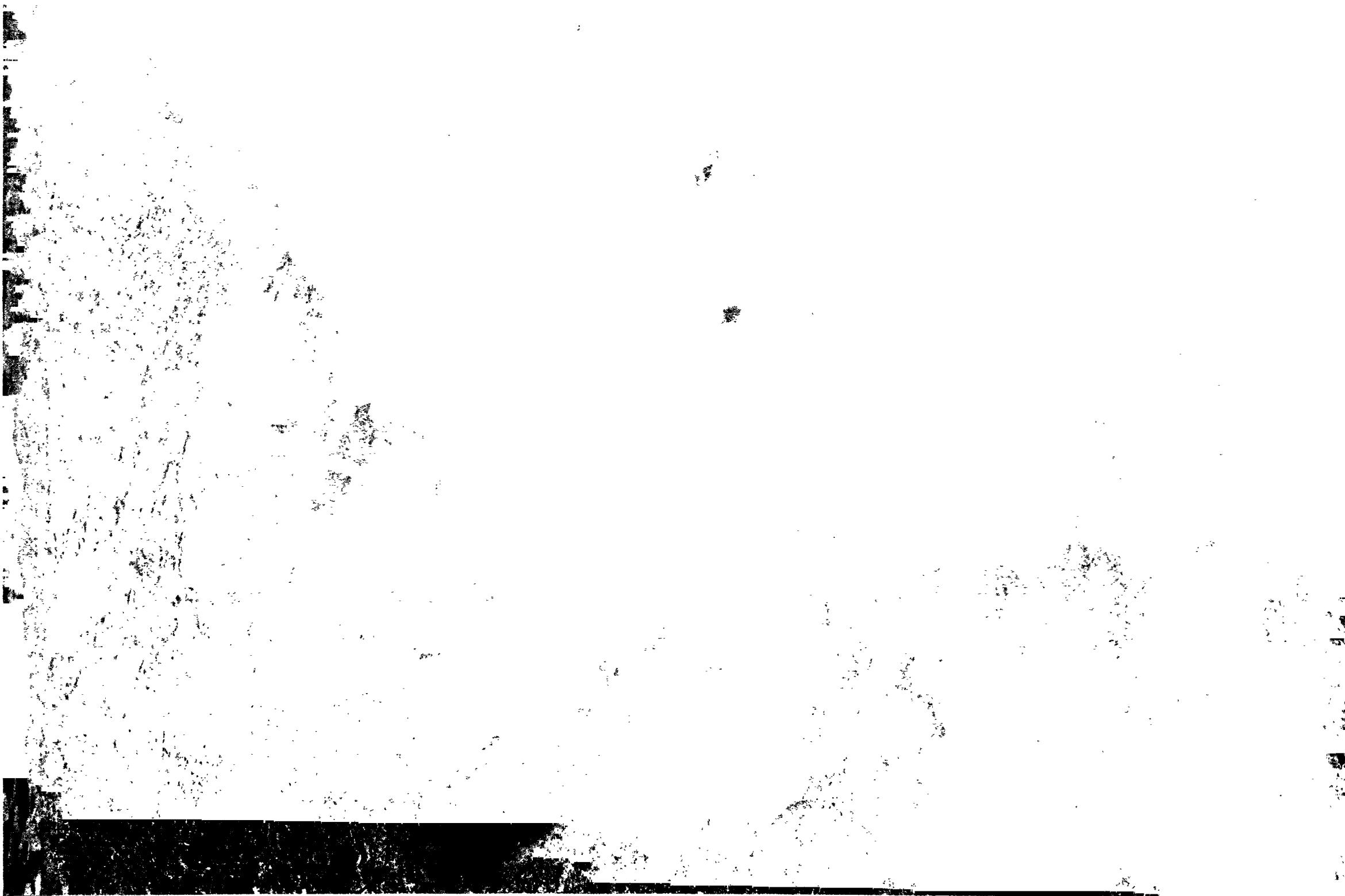


(a) A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE
BENEVOLENT ELEPHANT: THE HASTI JĀTAKA: CAVE XVII



(b) A RĀJĀ WITH ATTENDANTS: THE SAME JĀTAKA





A COURT SCENE: THE BESTOWAL OF THE ROYAL SWORD (?): LEFT WALL: FRONT CORRIDOR:
CAVE XVII





(a) A COURT SCENE: THE JATAKA NOT IDENTIFIED. LEFT WALL: FRONT CORRIDOR.
CAVE XVII



(b) ANOTHER EPISODE OF THE SAME JATAKA (?)



(a) THE HAMSA JATAKA OR THE STORY OF THE GOLDEN GOOSE: LEFT WALL:
FRONT CORRIDOR: CAVE XVII



(b) THE FOWLER HAS CAUGHT THE GOLDEN GOOSE
WITH ITS MATE (?): ON THE PLASTER BETWEEN
THE FRONT AND LEFT CORRIDORS







(a) APSARASAS (?) WITH MUSICAL INSTRUMENTS: ON THE PILASTER
BETWEEN THE FRONT AND LEFT CORRIDORS: CAVE XVII



(b) THE BUDDHA IN THE TEACHING ATTITUDE: ON THE SAME PILASTER



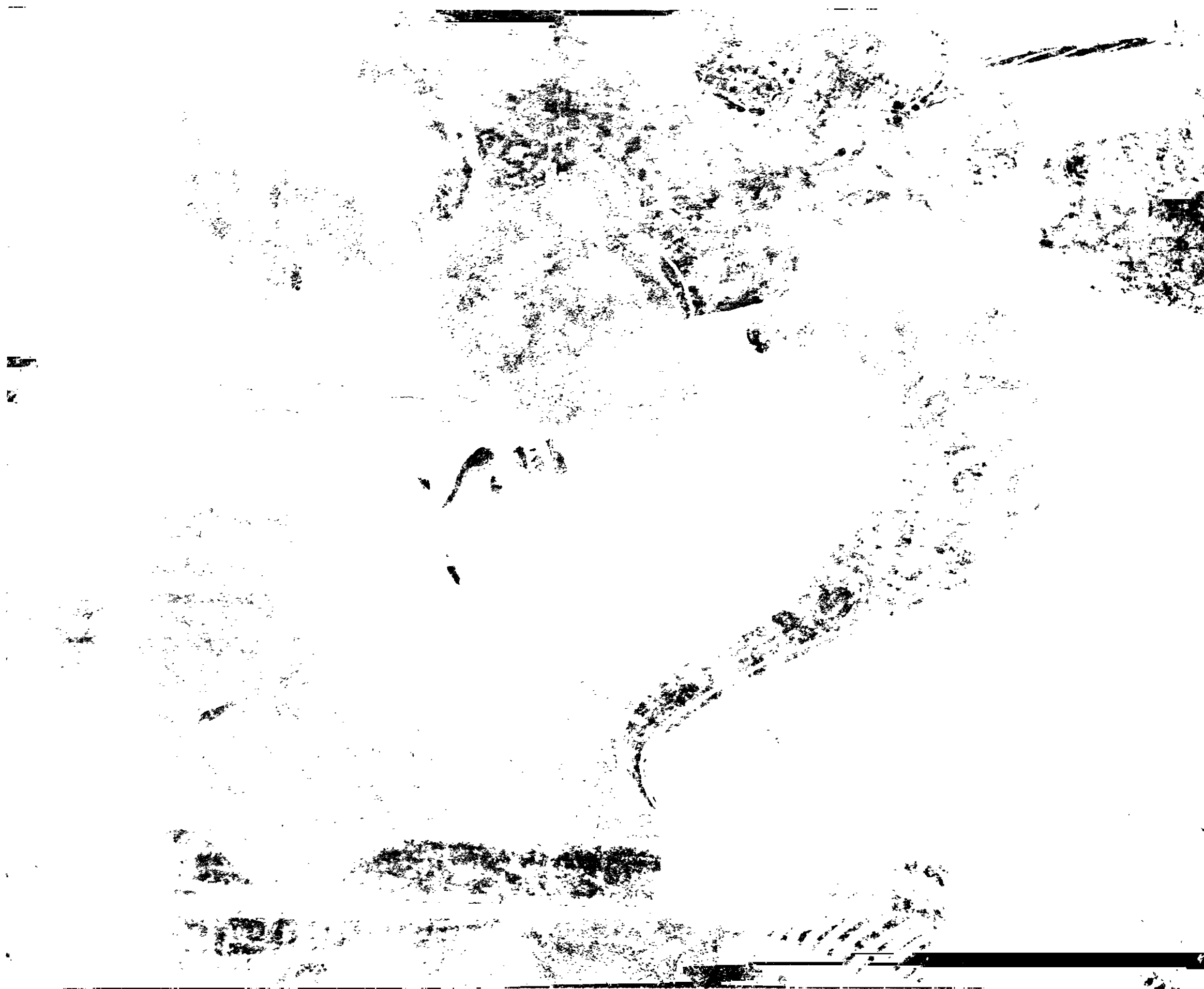
(a) A PALACE SCENE: THE VISVANTARA JĀTAKA:
LEFT CORRIDOR: CAVE XVII



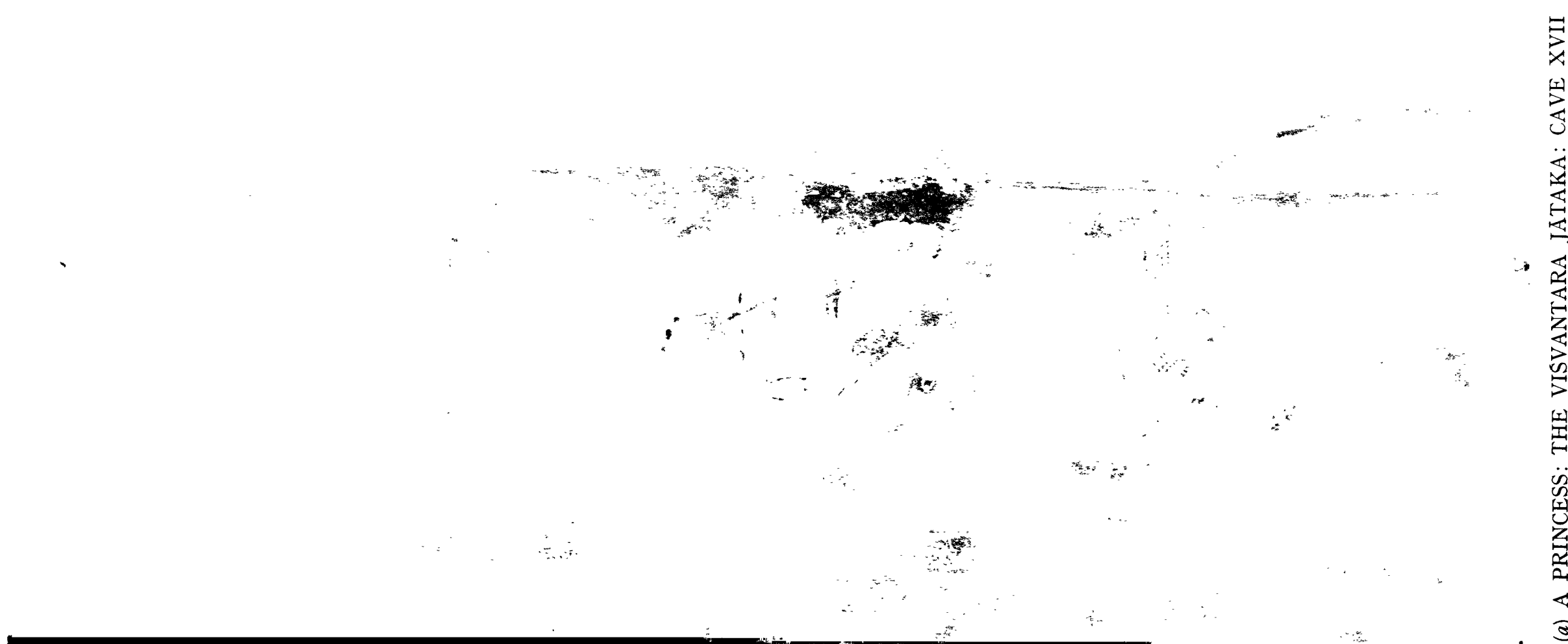
(b) THE CONTINUATION OF THE SAME



(c) ANOTHER SCENE REPRESENTING THREE
MAIDS: THE SAME STORY

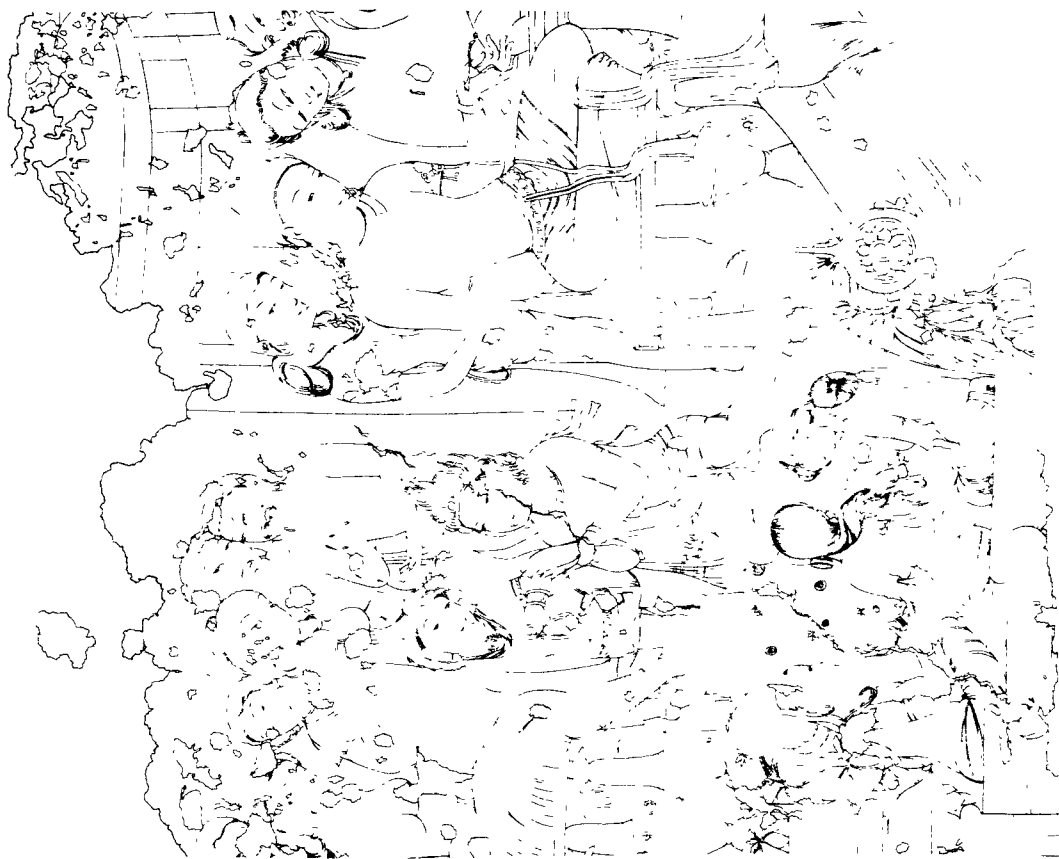


(b) JOJAKA RECEIVING THE RANSOM MONEY: THE SAME JĀTAKA

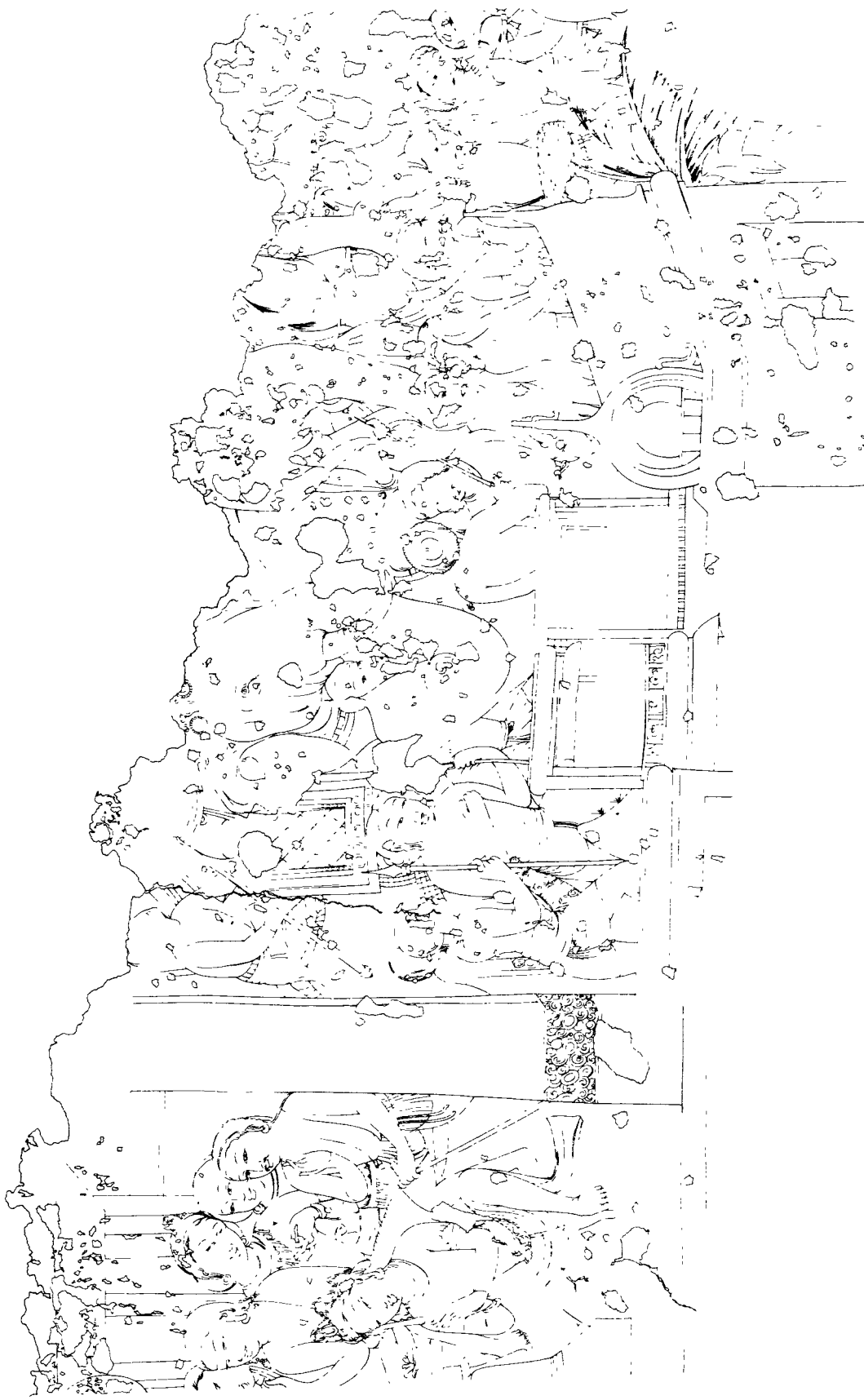


(a) A PRINCESS: THE VISVANTARA JĀTAKA: CAVE XVII

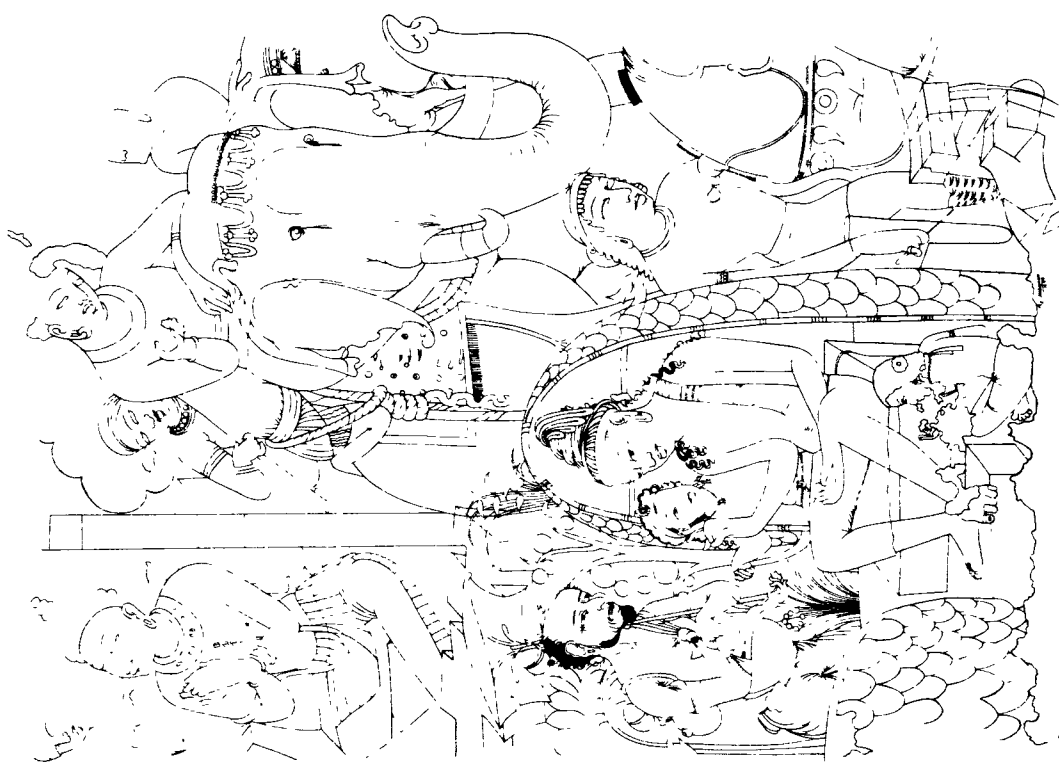




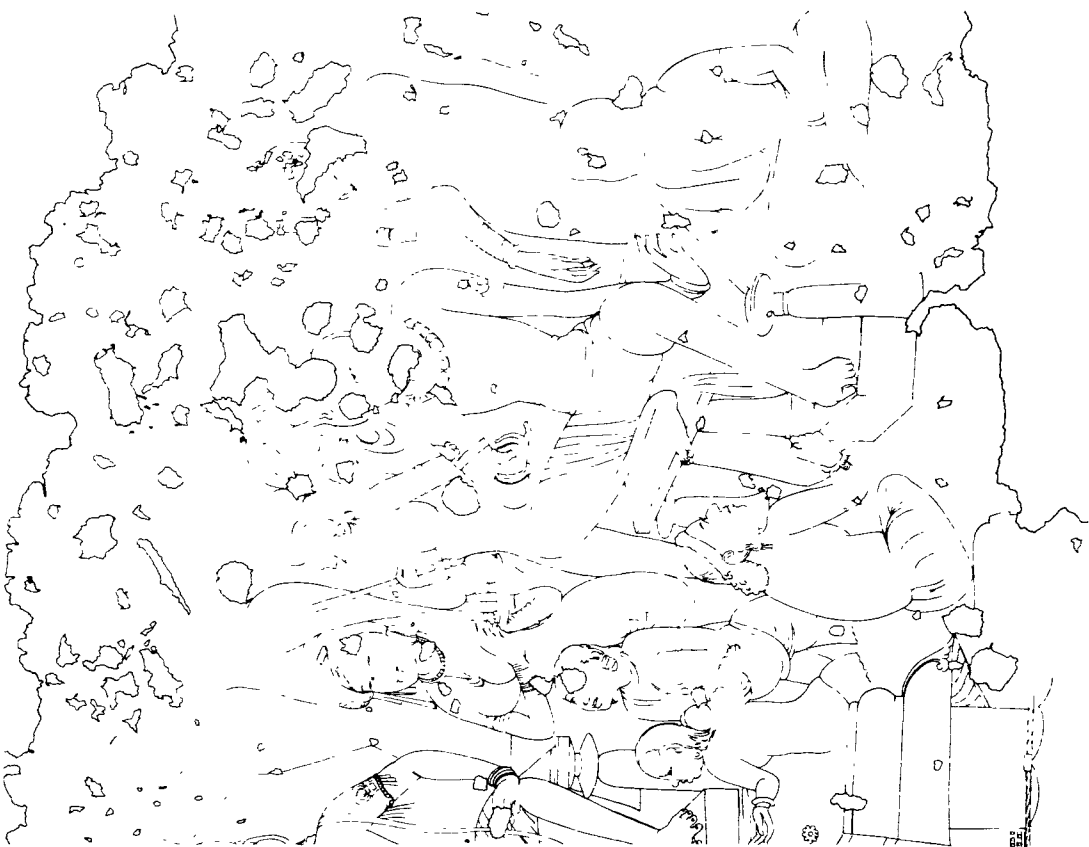
(a) A PALACE SCENE: THE VISVANTARA JĀTAKA: CAVE
XVII



(b) VISVANTARA LEAVING THE CITY WITH HIS RETINUE: THE
SAME JĀTAKA



(c) JŪJAKA PRAYING FOR A GIFT: THE SAME
JĀTAKA



(d) ANOTHER EPISODE: THE SAME JĀTAKA

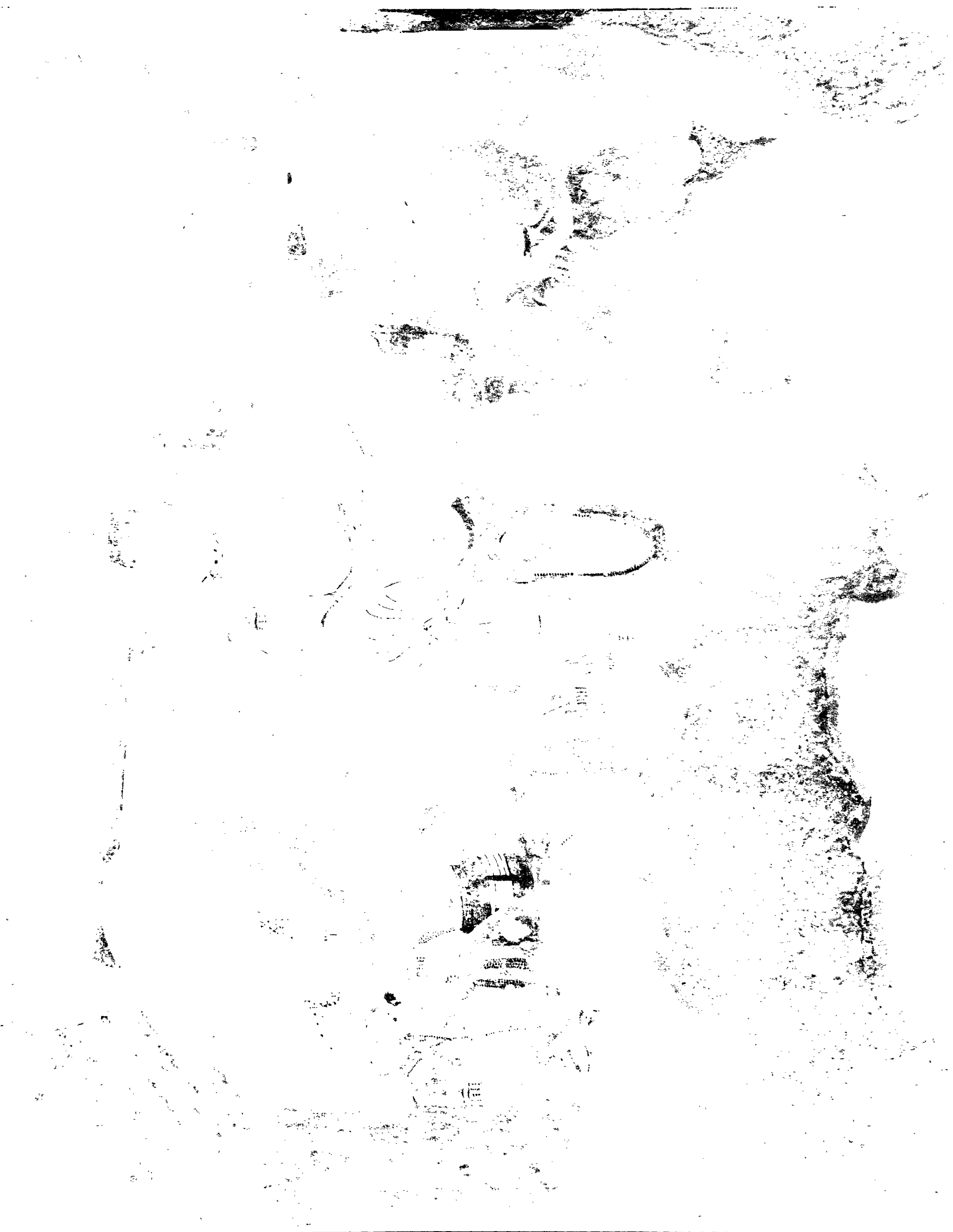




(a) A PALACE SCENE: THE VISVANTARA JĀTAKA: LEFT CORRIDOR: CAVE XVII



(b) A COURT SCENE: THE SAME JĀTAKA



VISVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT: LEFT WALL: CAVE XVII





THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MADRI: LEFT CORRIDOR:
CAVE XVII





THE LAST EPISODE OF THE VIŠVANTARA JĀTAKA: THE PAYMENT OF RANSOM AND THE
RESTORATION OF THE CHILDREN: CAVE XVII

THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MĀDRI WITH OTHER EPISODES:
LEFT CORRIDOR: CAVE XVII





(a) A YAKSHA AND YAKSHINI: ON THE PILASTER BETWEEN THE LEFT AND BACK CORRIDORS: CAVE XVII



(b) APSARASAS (?): ON THE SAME PILASTER



(c) A BATTLE SCENE: THE JĀTAKA NOT IDENTIFIED: BACK CORRIDOR: CAVE XVII



A BATTLE SCENE: THE JĀTAKA NOT IDENTIFIED: RIGHT OF XXVII (a): CAVE XVII



(a) THE STORY OF A BENEVOLENT MONKEY: THE MAHAKAPI JATAKA II: LEFT WALL:
BACK CORRIDOR: CAVE XVII



(b) A PRINCE RIDING ON A HORSE: THE SUTASOMA
JATAKA (?): ON THE SAME WALL





THE BUDDHA PREACHING IN THE TUSHITA HEAVEN AND TWO OTHER SCENES: CAVE XVII





(a) THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN: THE SUTASOMA JĀTAKA:
BACK CORRIDOR: CAVE XVII



(b) THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHICH HAS ATTACKED
HIM: THE SAME JĀTAKA



(a) THE ROYAL KITCHEN WITH PANTRY AND DINING-ROOM: THE SUTASOMA JĀTAKA:
BACK WALL: CAVE XVII



(b) THE ABHISHEKA SCENE: THE SAME JĀTAKA



(a) THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR: THE SUTASOMA JĀTAKA: CAVE XVII



(b) THE LIONESS IN FRONT OF THE RĀJĀ: THE SAME JĀTAKA





A PALACE SCENE: AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL
OF PLATE XXXIII (b)





(a) THE LIONESS LICKING THE FEET OF THE RAJA: THE SUTASOMA JATAKA:
BACK WALL: CAVE XVII



(b) A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDASA AND TWO
OTHER SCENES OF THE SAME JATAKA





(a) THE ARRIVAL OF A PRINCE AT AN HERMITAGE: THE SUTASOMA JĀTAKA:
CAVE XVII



(b) THE SAME JĀTAKA: CONTINUATION



(a) A RIVERINE SCENE: THE SUTASOMA JĀTAKA (?): BACK WALL: CAVE XVII



(b) THE MARCH OF AN ARMY: THE LOWER PART OF (a)

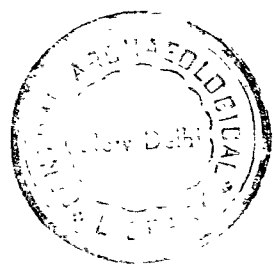


THE MARCH OF AN ARMY: THE SUTASOMA JĀTAKA (?): BACK WALL: BACK CORRIDOR:
CAVE XVII





THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII

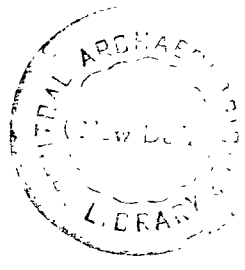


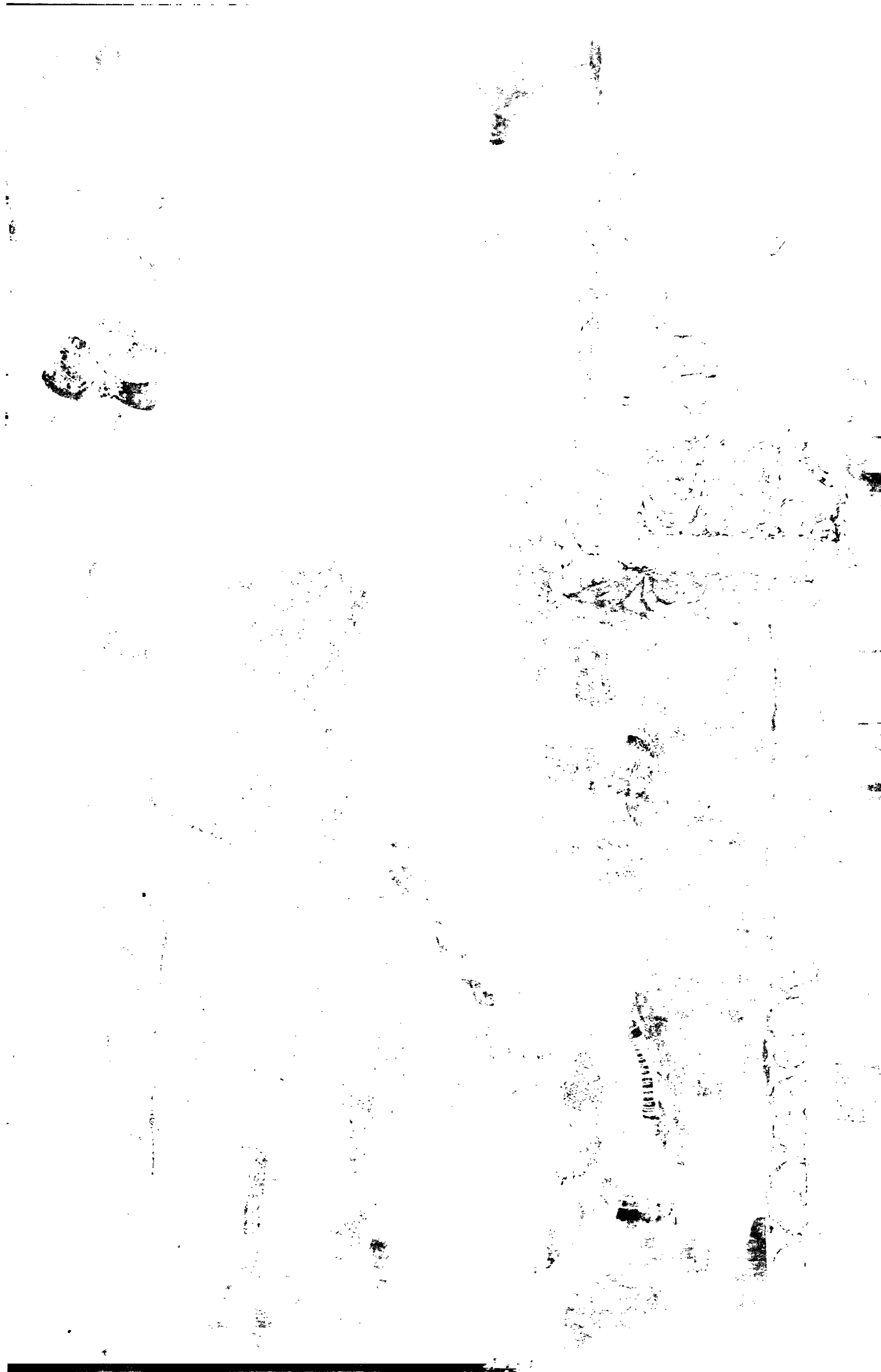


(a) A GROUP OF LADIES LISTENING TO THE SERMON OF THE BUDDHA:
LEFT WALL: ANTE-CHAMBER: CAVE XVII



(b) THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL:
ANTE-CHAMBER: THE SAME CAVE





THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL: ANTE-CHAMBER: CAVE XVII





THE BUDDHA IN DIFFERENT ATTITUDES (*MUDRAS*): RIGHT WALL OF THE ANTE-CHAMBER:
CAVE XVII



(b) THE GROUP OF MONKS: ON THE SAME WALL



(a) AN ELEPHANT RIDER: RIGHT WALL OF THE ANTE-CHAMBER: CAVE XVII



(a) A PALACE SCENE: THE JĀTAKA NOT IDENTIFIED: BACK CORRIDOR: RIGHT OF THE ANTE-CHAMBER: CAVE XVII



(b) CONTINUATION OF THE SAME



(a) A PALACE SCENE: THE JĀTAKA *NOT IDENTIFIED*: BACK CORRIDOR: CAVE XVII



(b) A RĀJĀ GOING OUT WITH HIS RETINUE FOR A HUNT: THE SARABHA JĀTAKA:
BACK CORRIDOR: CAVE XVII

THE BENEVOLENT STAG SAVES THE LIFE OF THE RAJA: THE SARABHA JATAKA:
BACK CORRIDOR: CAVE XVII





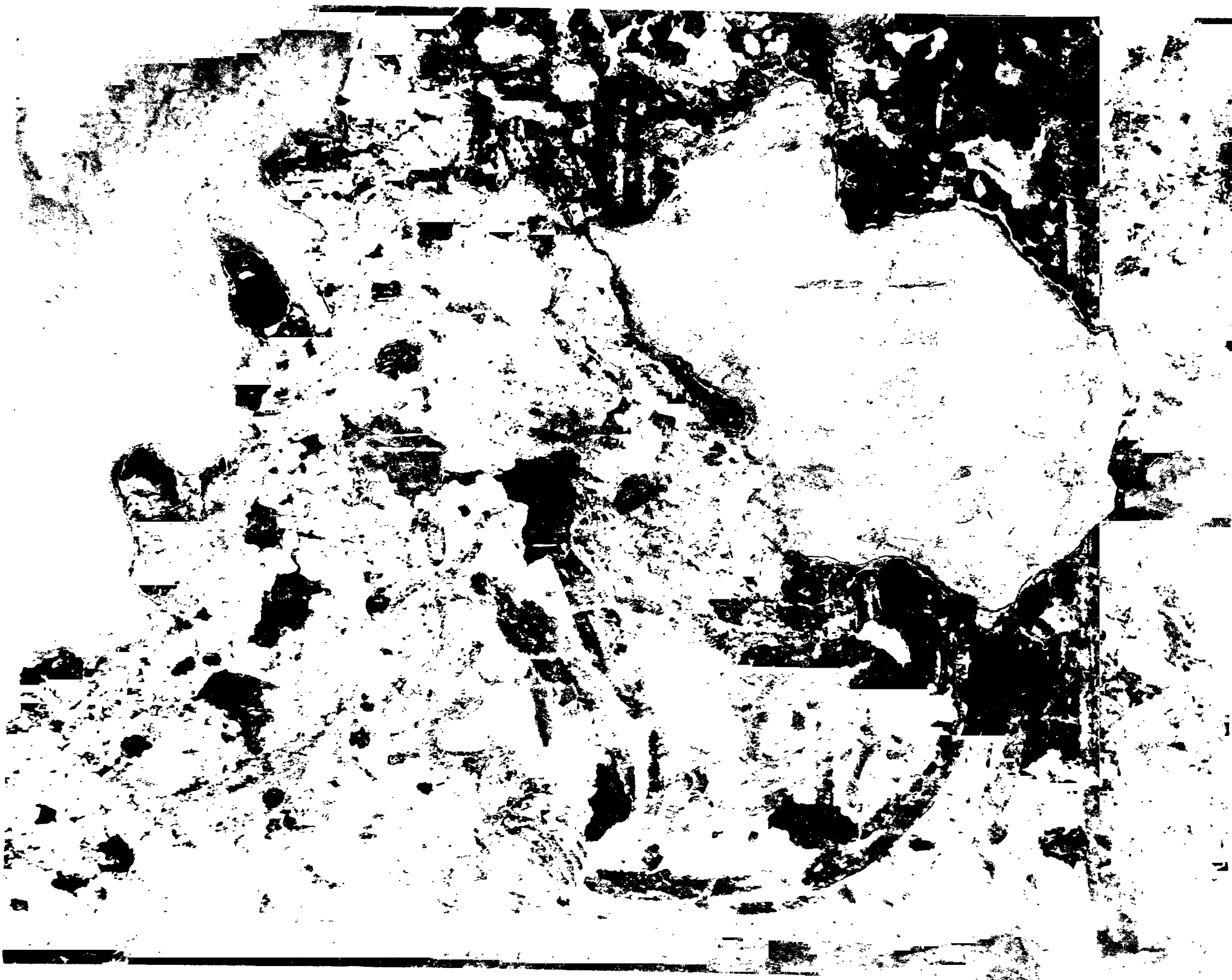
THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MATRIPOSHAKA JATAKA:
BACK CORRIDOR: CAVE XVII



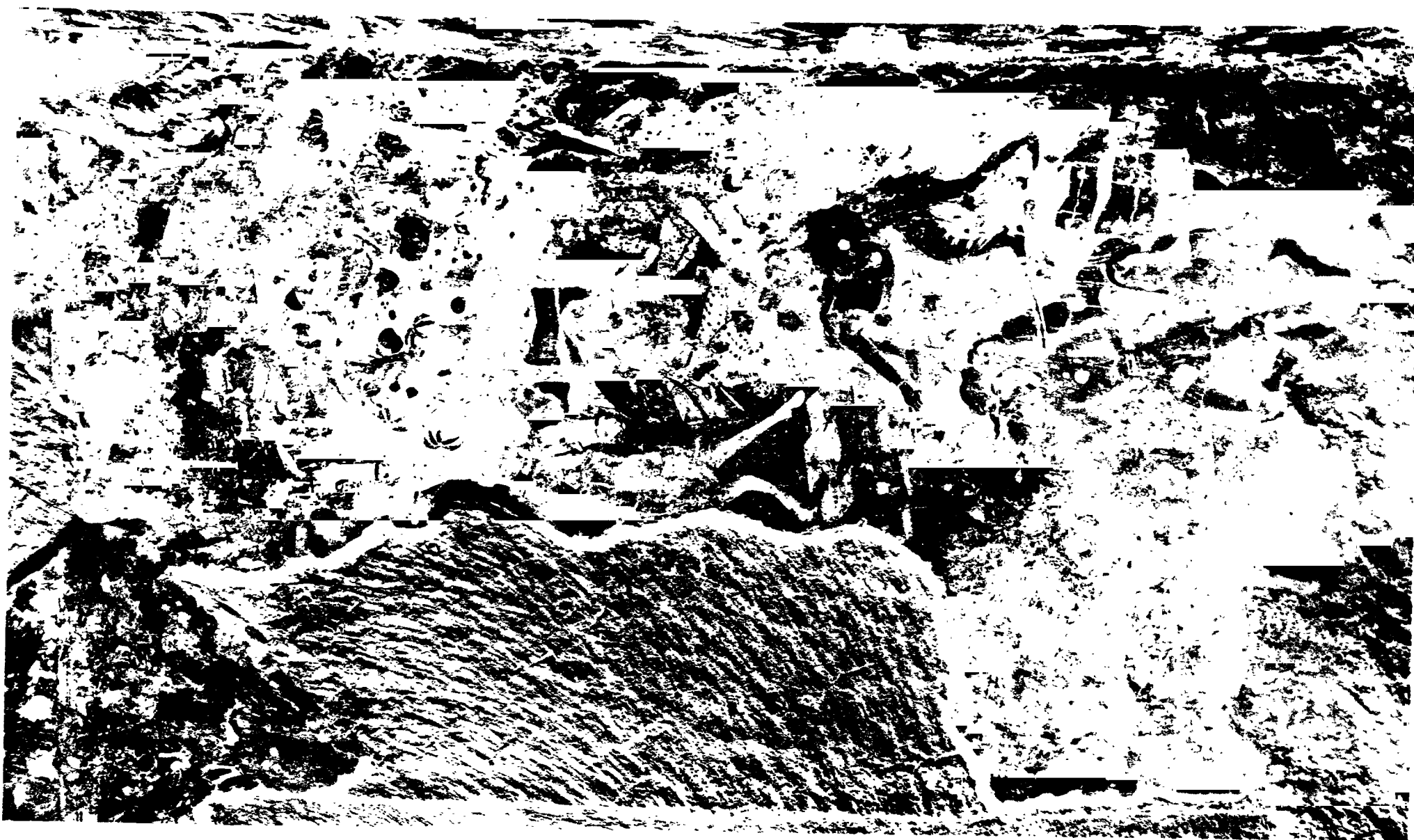
(a) A PALACE SCENE: THE MĀTRIPOSHAKA JĀTAKA:
CAVE XVII



(b) FEEDING THE DUTIFUL ELEPHANT: THE SAME JĀTAKA

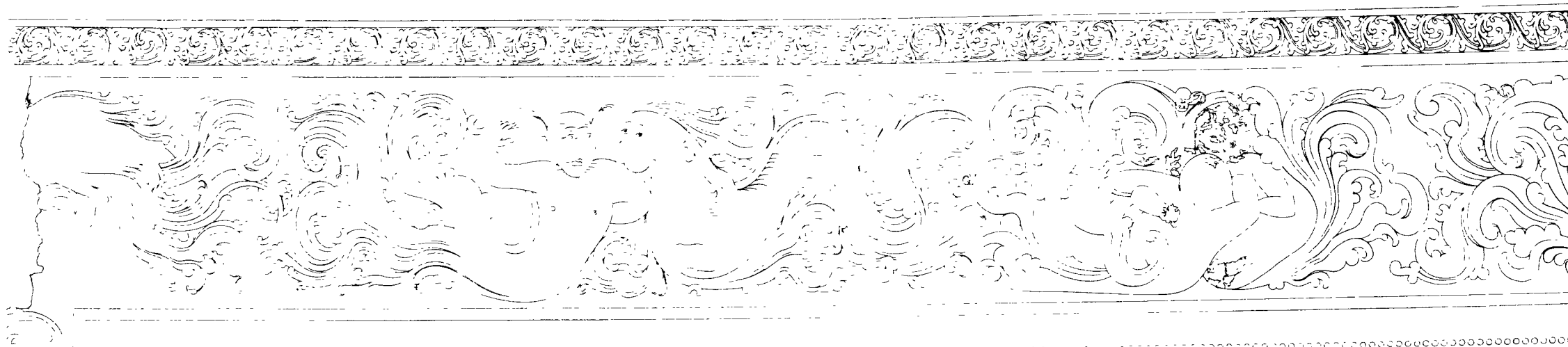


(a) THE STORY OF A FISH WHICH SAVED THE PEOPLE FROM A DROUGHT:
THE MATSYA JATAKA: BACK WALL: CAVE XVII

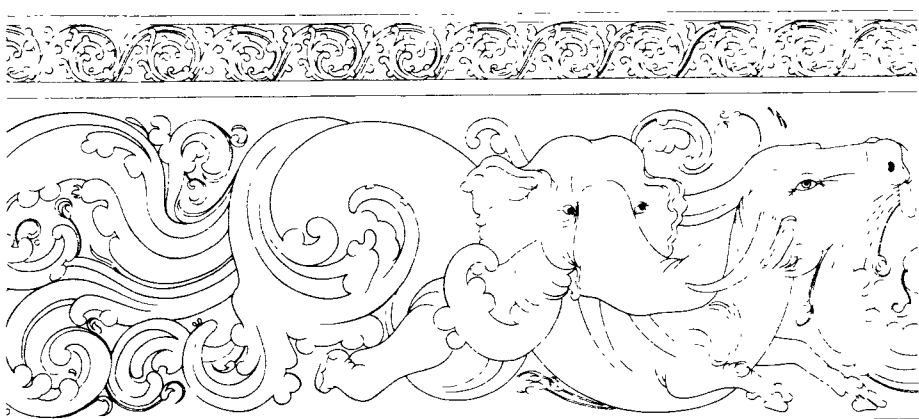


(b) THE STORY OF A YOUNG HERMIT WHO HAD BLIND PARENTS:
THE SYAMA JATAKA: ON THE SAME WALL

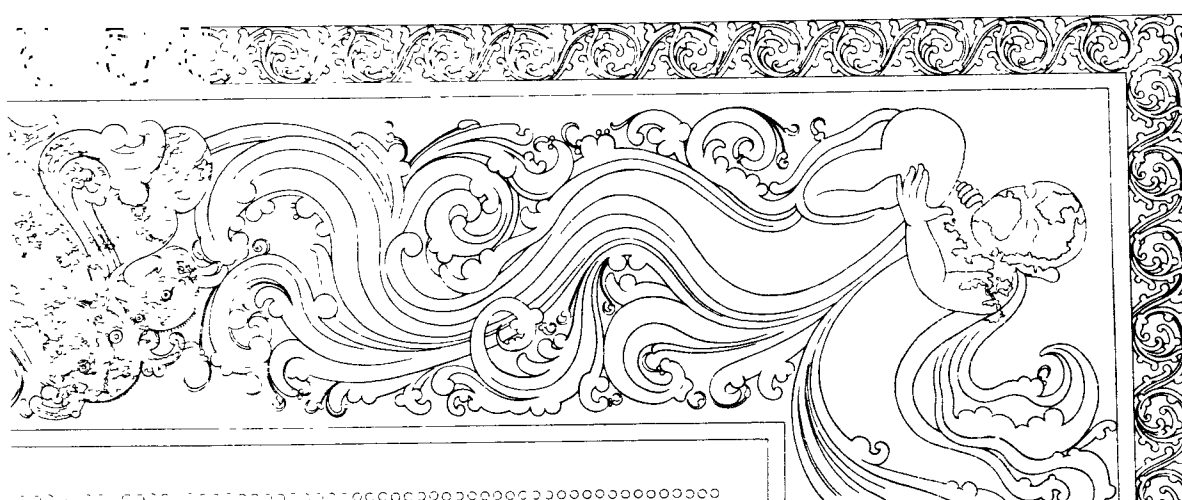




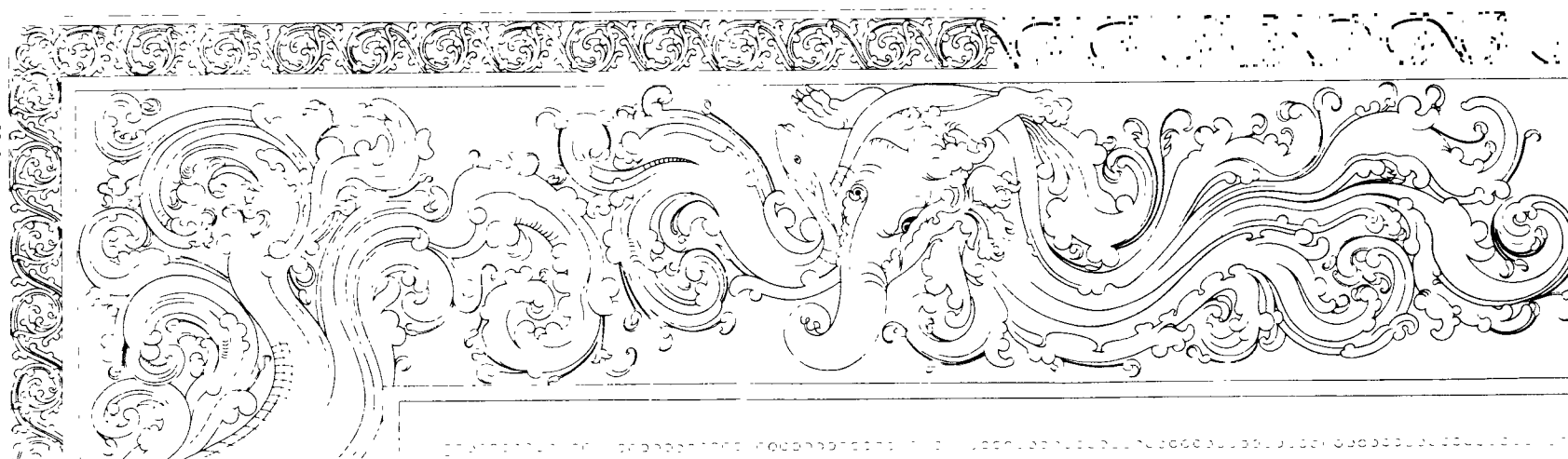
(a)



(b)



(c)



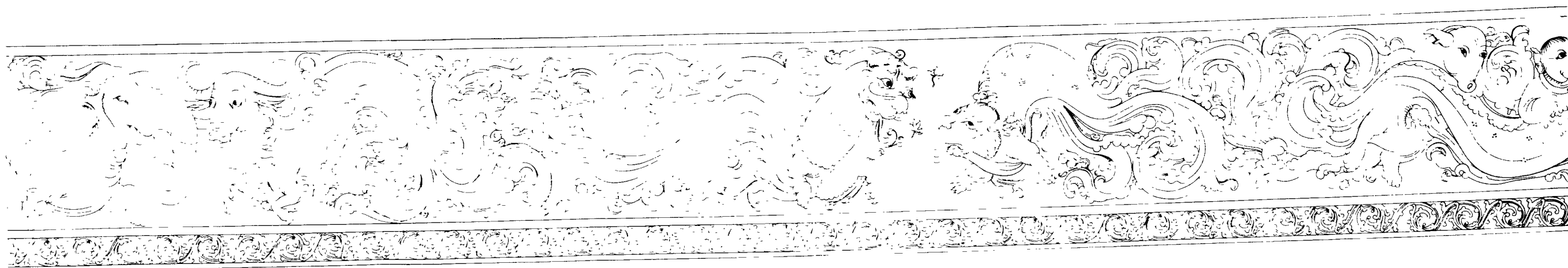
(d)



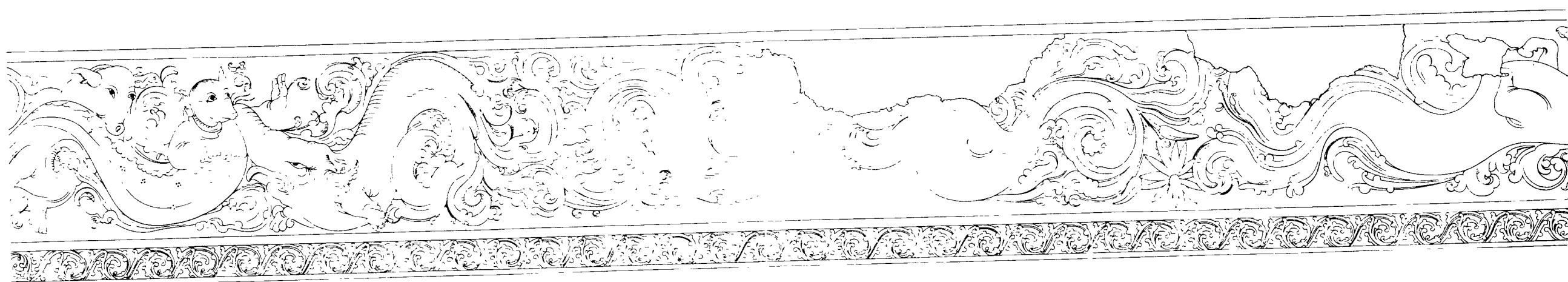
(e)

THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL:
CAVE XVII

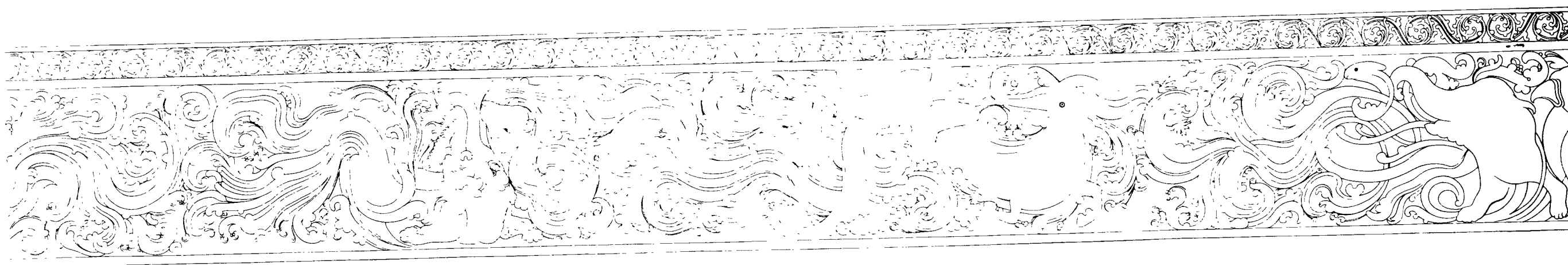




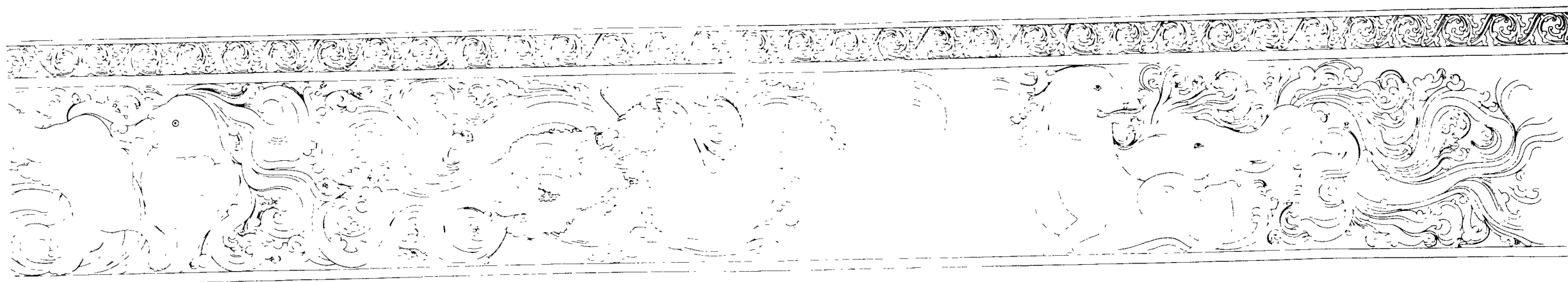
(a)



(b)



(c)



(d)

THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL:
CAVE XVII

(



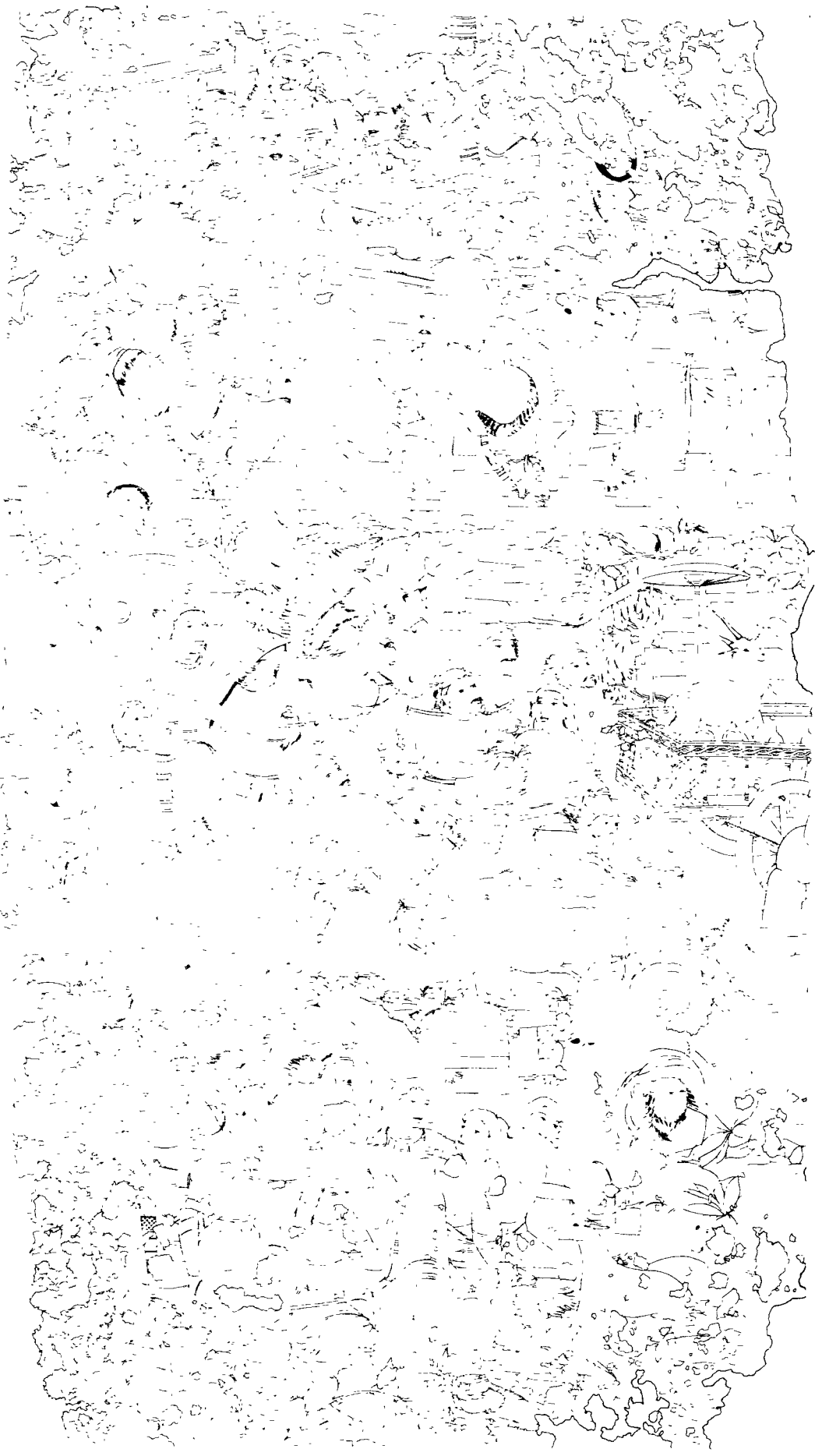
11



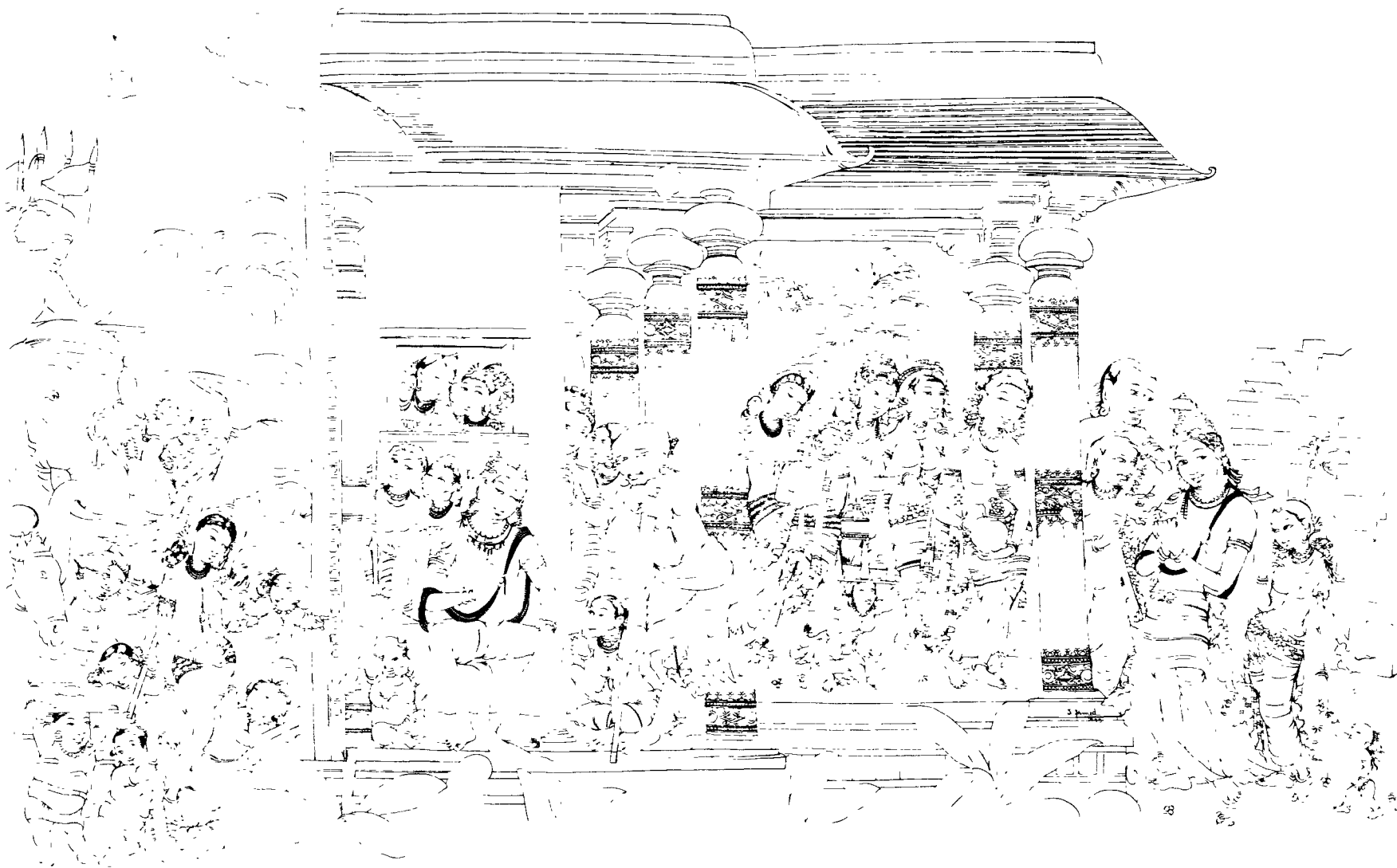
(a) THE MATSYA JĀTAKA: CAVE XVII



(b) THE HERD OF DEER: THE MRĪGA JĀTAKA (?):
CAVE XVII



(c) THE CAPTURE OF THE SACRED DEER: THE SAME JĀTAKA

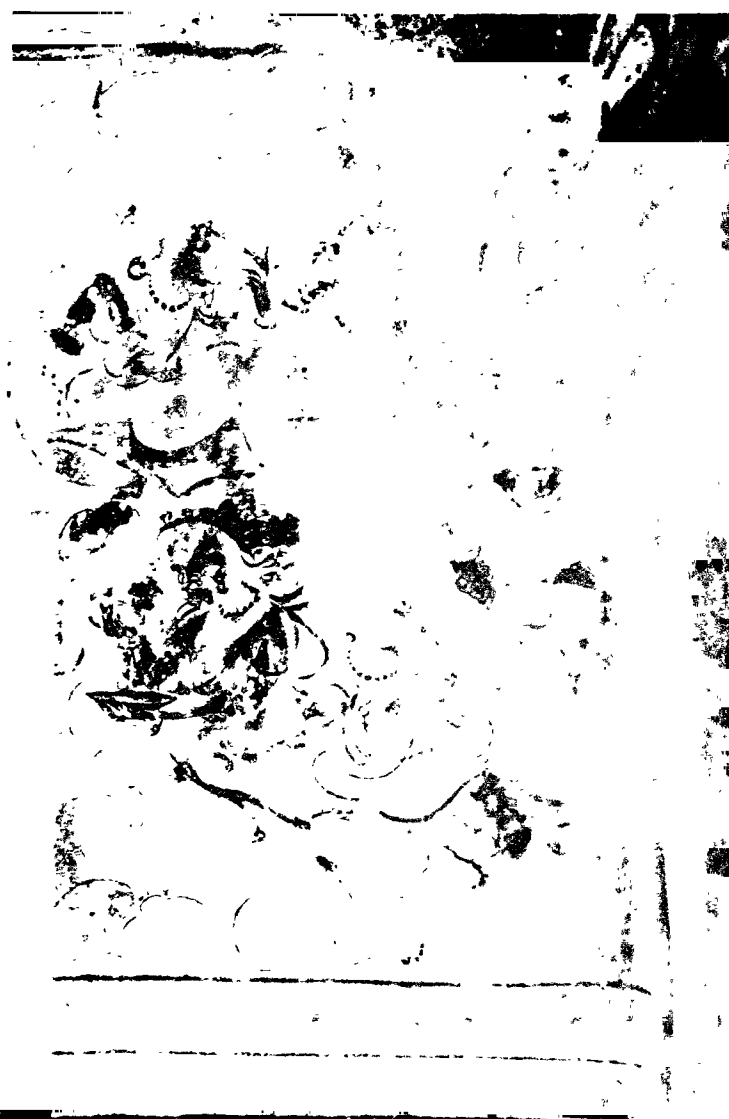


(d) A COURT SCENE: THE SĪMHALA AVADĀNA: CAVE XVII

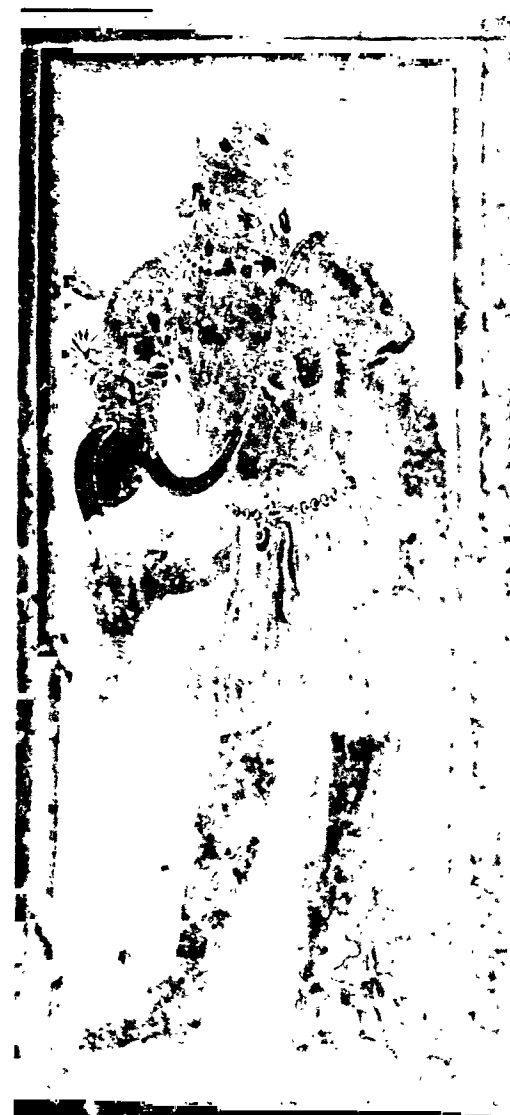




(a) THE STORY OF A BENEVOLENT BUFFALO AND THE MISCHIEVOUS MONKEY: THE MAHISHA JĀTAKA: BACK CORRIDOR: RIGHT WALL: CAVE XVII



(b) THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER: THE SIMHALA AVADĀNA: RIGHT CORRIDOR



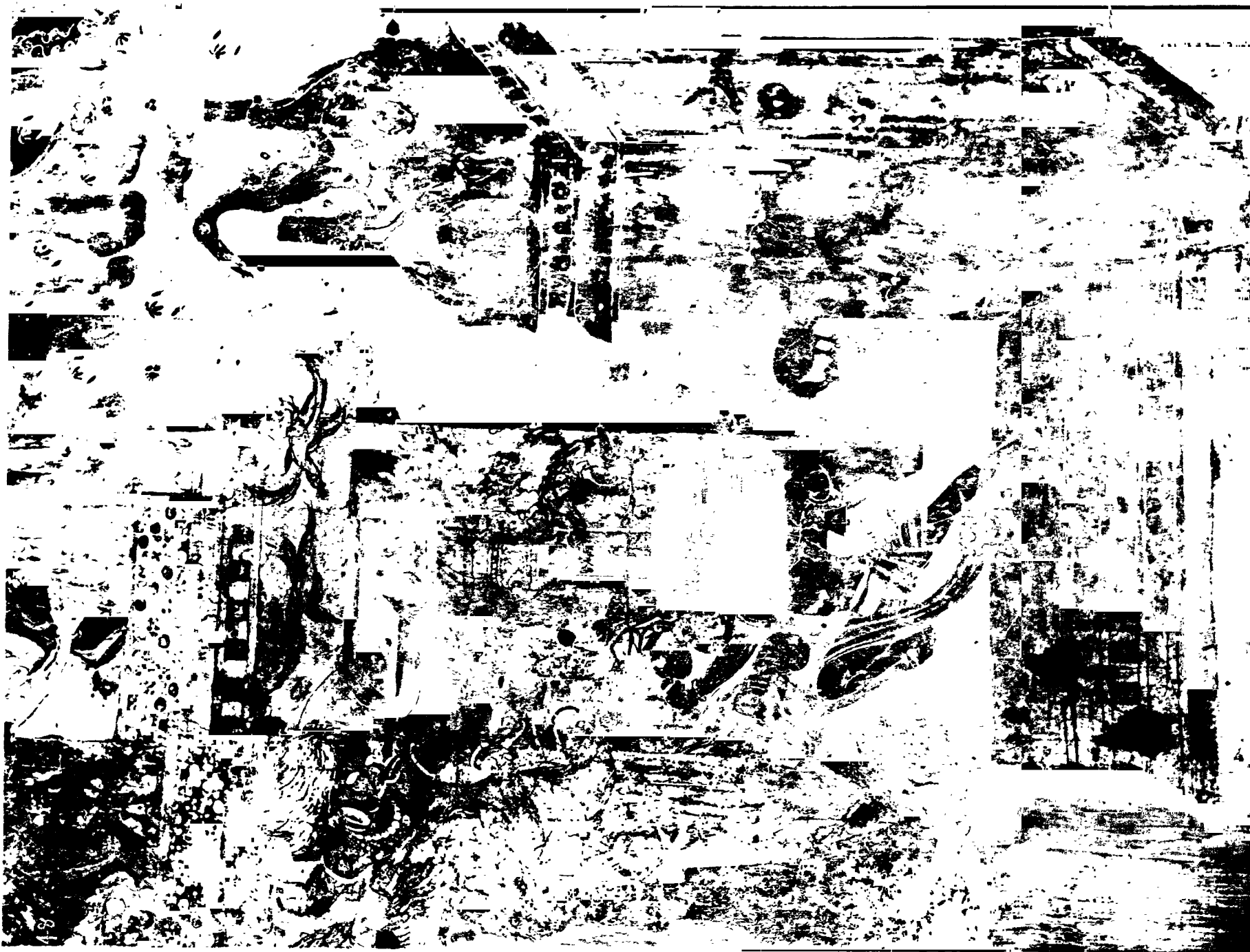
(c) A YAKSHA OR A ROYAL GUARD: ON THE PILASTER BETWEEN THE RIGHT AND BACK CORRIDORS



THE ROYAL BEDROOM: THE SIṂHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII



(a) THE ROYAL BEDROOM INFESTED WITH OGRESSSES: THE SIMHALA
AVADANA: RIGHT CORRIDOR: CAVE XVII



(b) VULTURES HOVERING OVER THE ROYAL BEDROOM: THE SAME STORY



(a) A COURT SCENE: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



(b) ANOTHER SCENE: CONTINUATION OF THE SAME STORY

THE MARCH OF THE ROYAL ARMY: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



(a) THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA:
RIGHT CORRIDOR: CAVE XVII



(b) A COURT SCENE: THE ARRIVAL OF THE OGRESS WITH THE CHILD AT THE COURT:
RIGHT OF THE ABOVE SUBJECT



THE MARCH OF THE ARMY: THE SIṂHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII

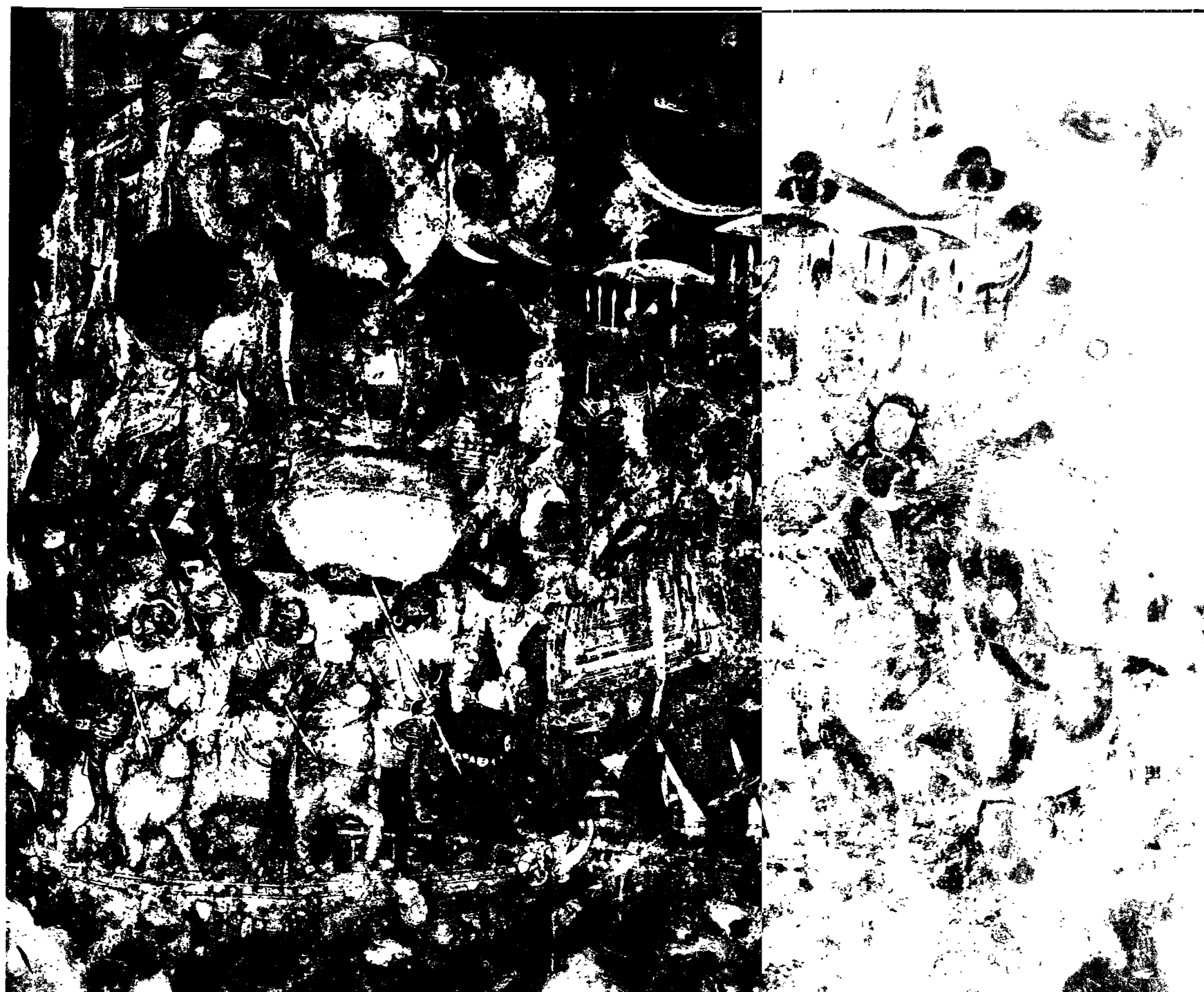


(a) THE ROYAL GUARDS SALUTING THE MIRACULOUS HORSE AND THE *ABHISHEKA* (LUSTRATION) OF SIMHALA: RIGHT CORRIDOR: CAVE XVII



(b) THE MARCH OF THE ROYAL ARMY: THE SAME STORY



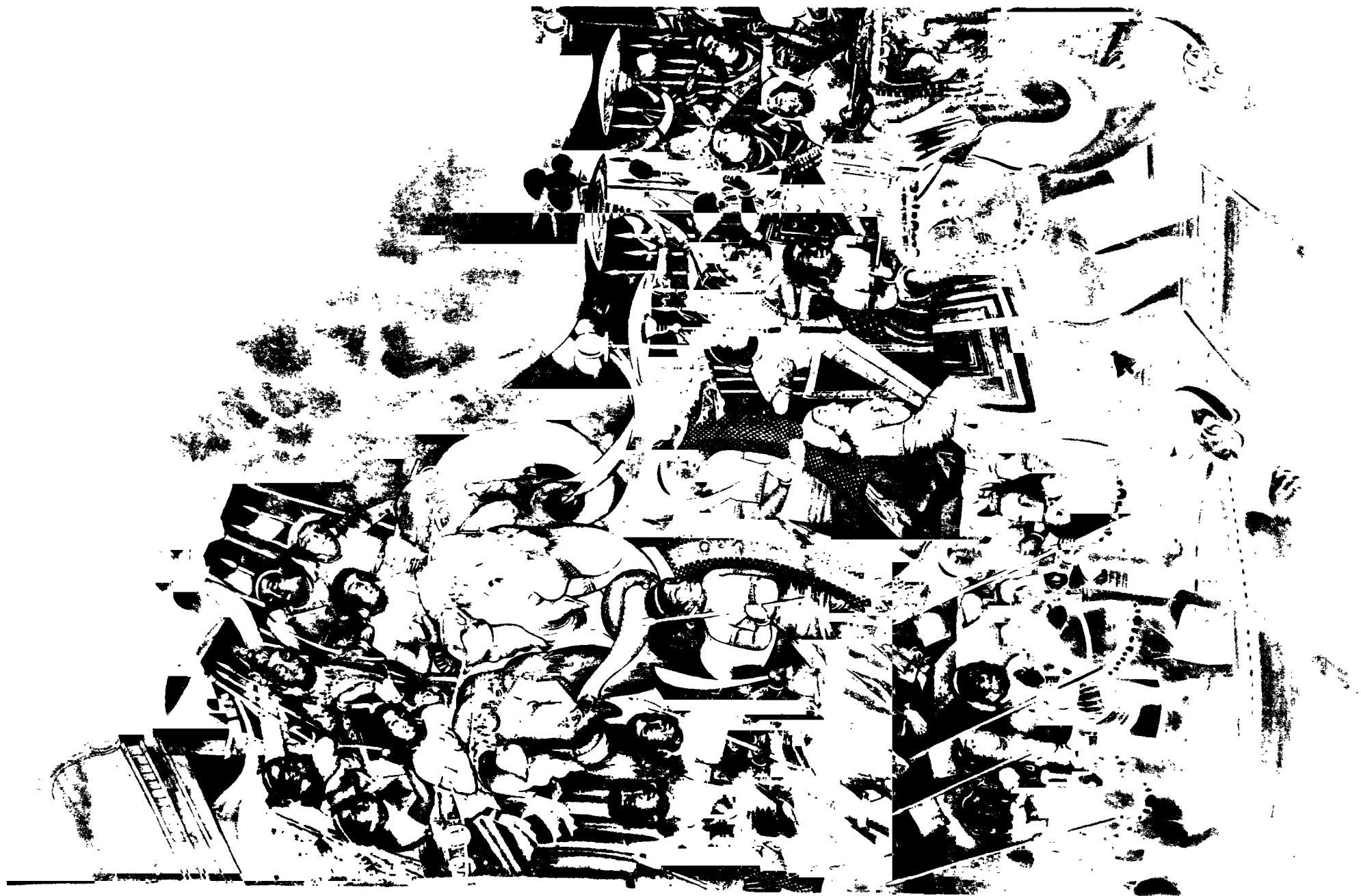


(a) THE ROYAL ARMY CROSSING THE SEA IN BOATS: THE SIMHALA AVADANA:
RIGHT CORRIDOR: CAVE XVII



(b) THE BATTLE OF SIMHALA'S ARMY WITH OGRESSES: THE SAME STORY





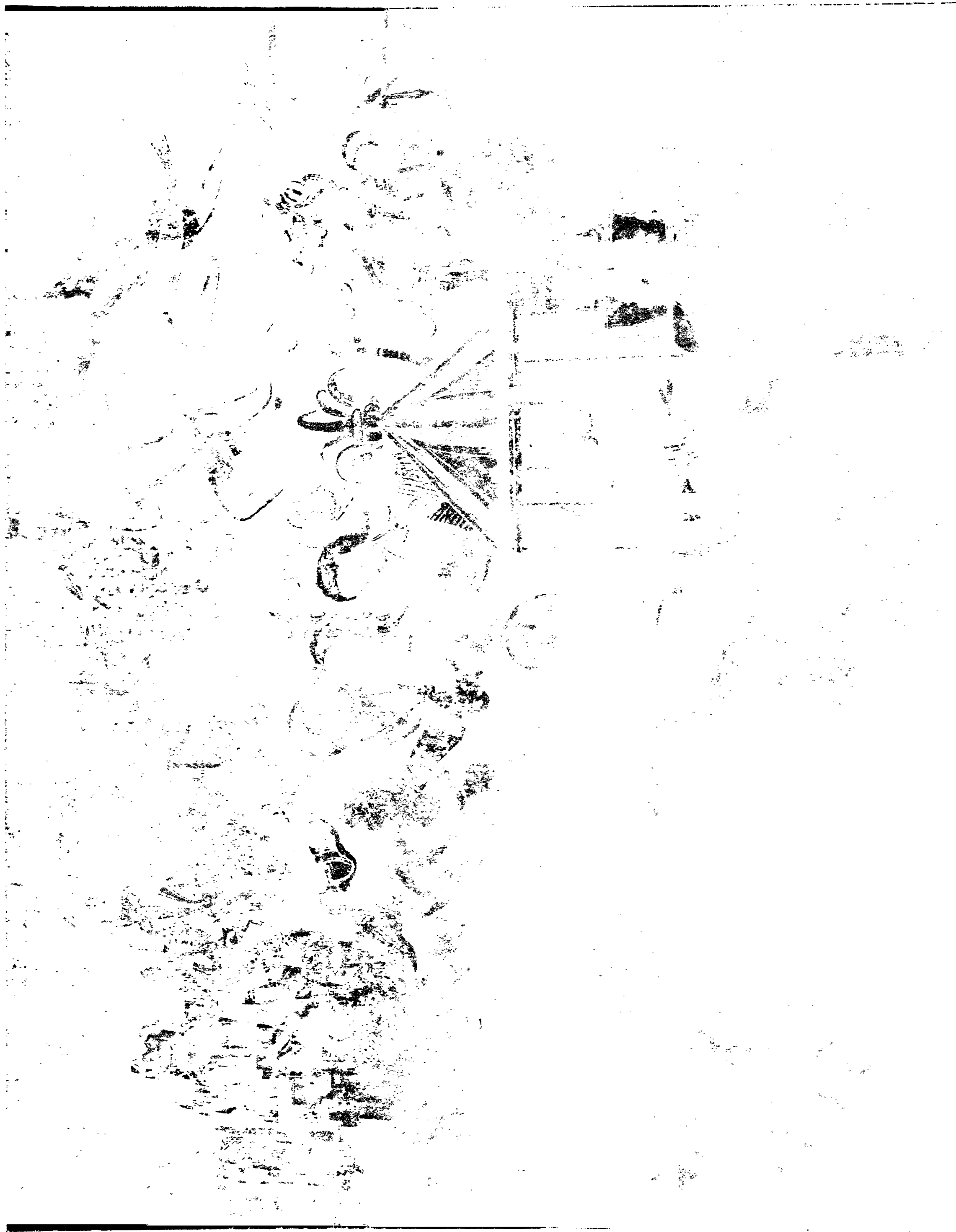
(a) SIMHALA'S ARMY CROSSING THE SEA IN BOATS: CAVE XVII



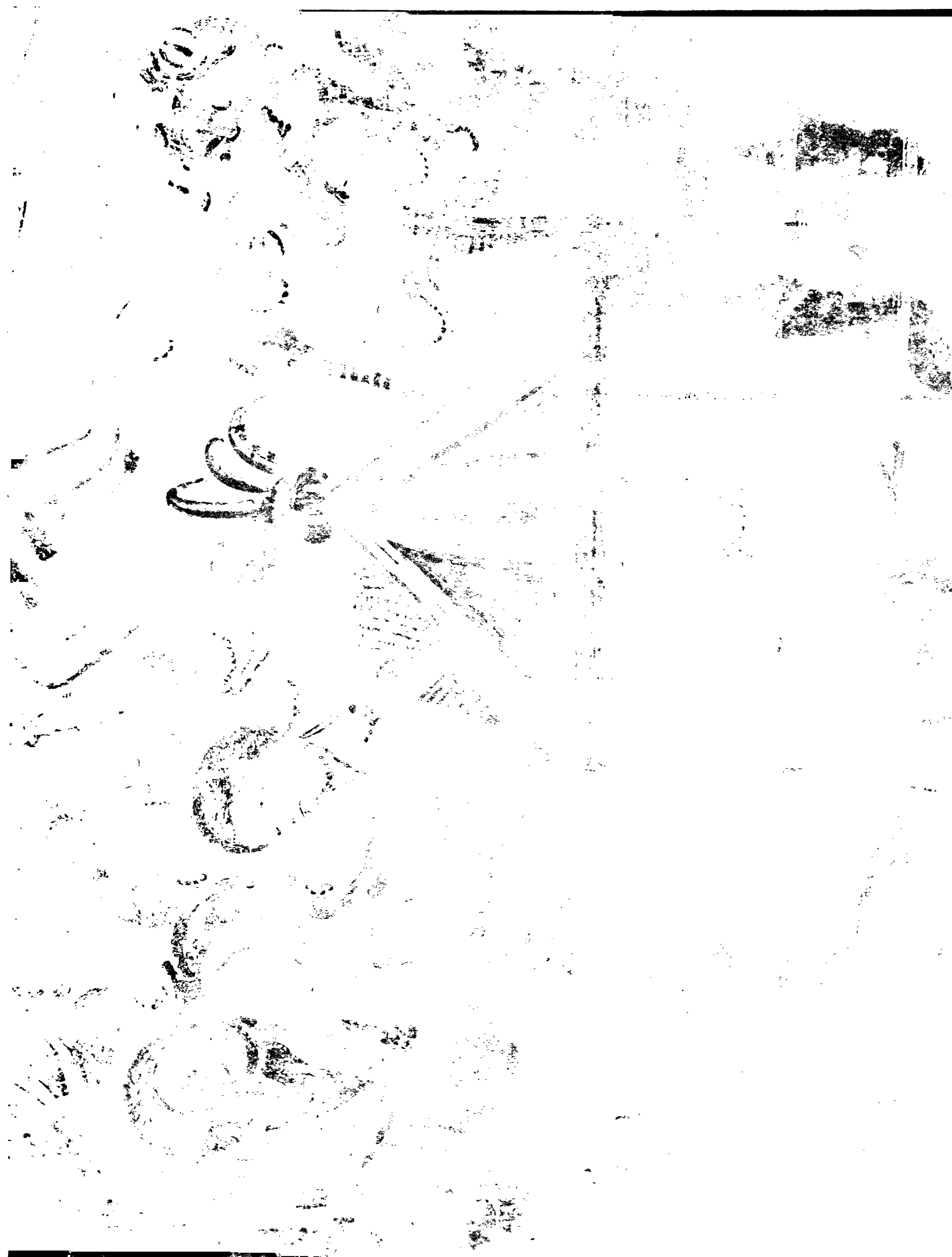
(b) CONTINUATION OF THE SAME STORY: THE ABHISHEKA AND THE BATTLE SCENES

(PHOTOGRAPH OF THE RECONSTRUCTION OF THE PAINTING BY SAYED AHMAD)





THE ISLAND OF OGRESSES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



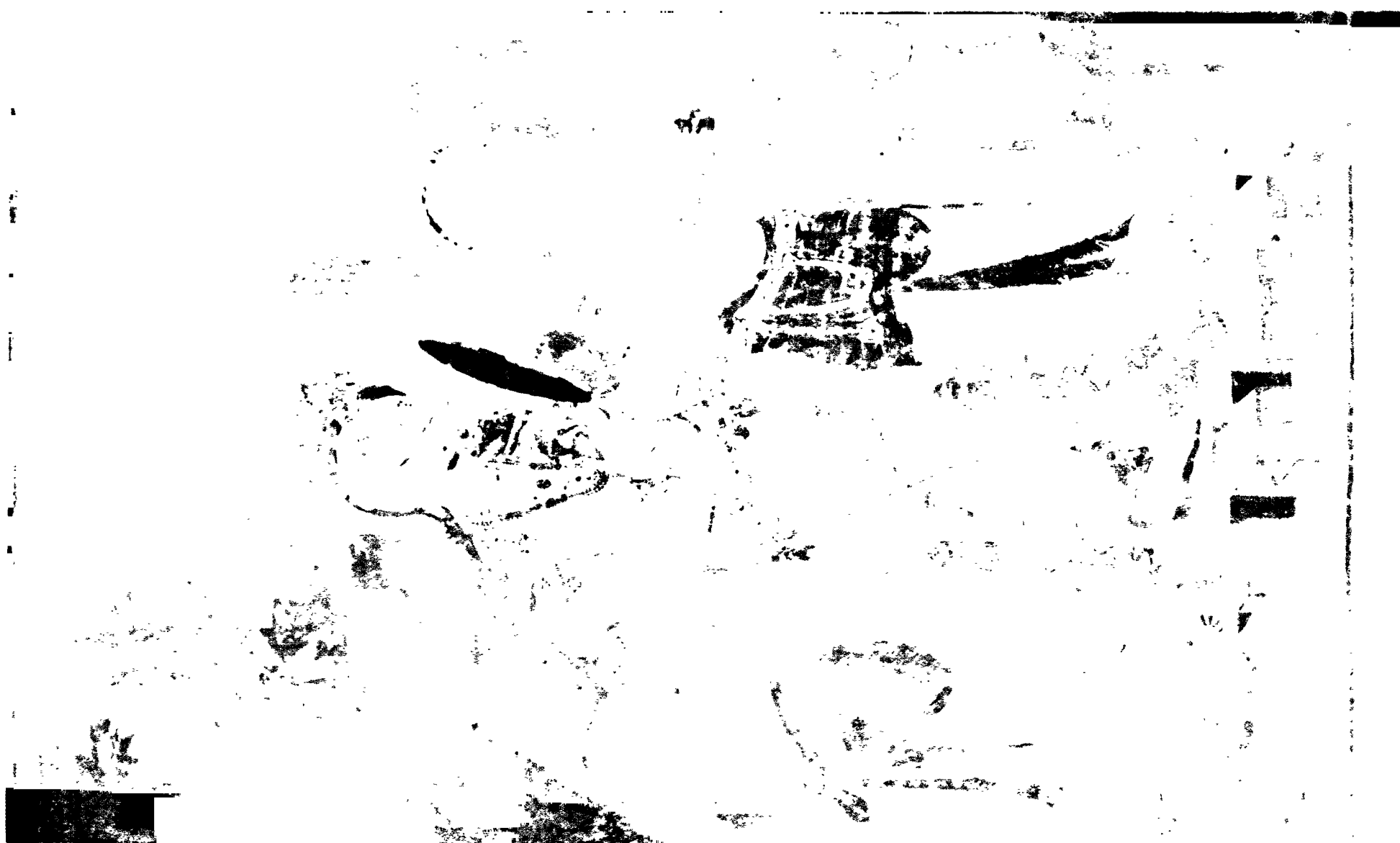
THE ISLAND OF OGRESSES: AN ENLARGEMENT OF THE MIDDLE PART OF PLATE LXI



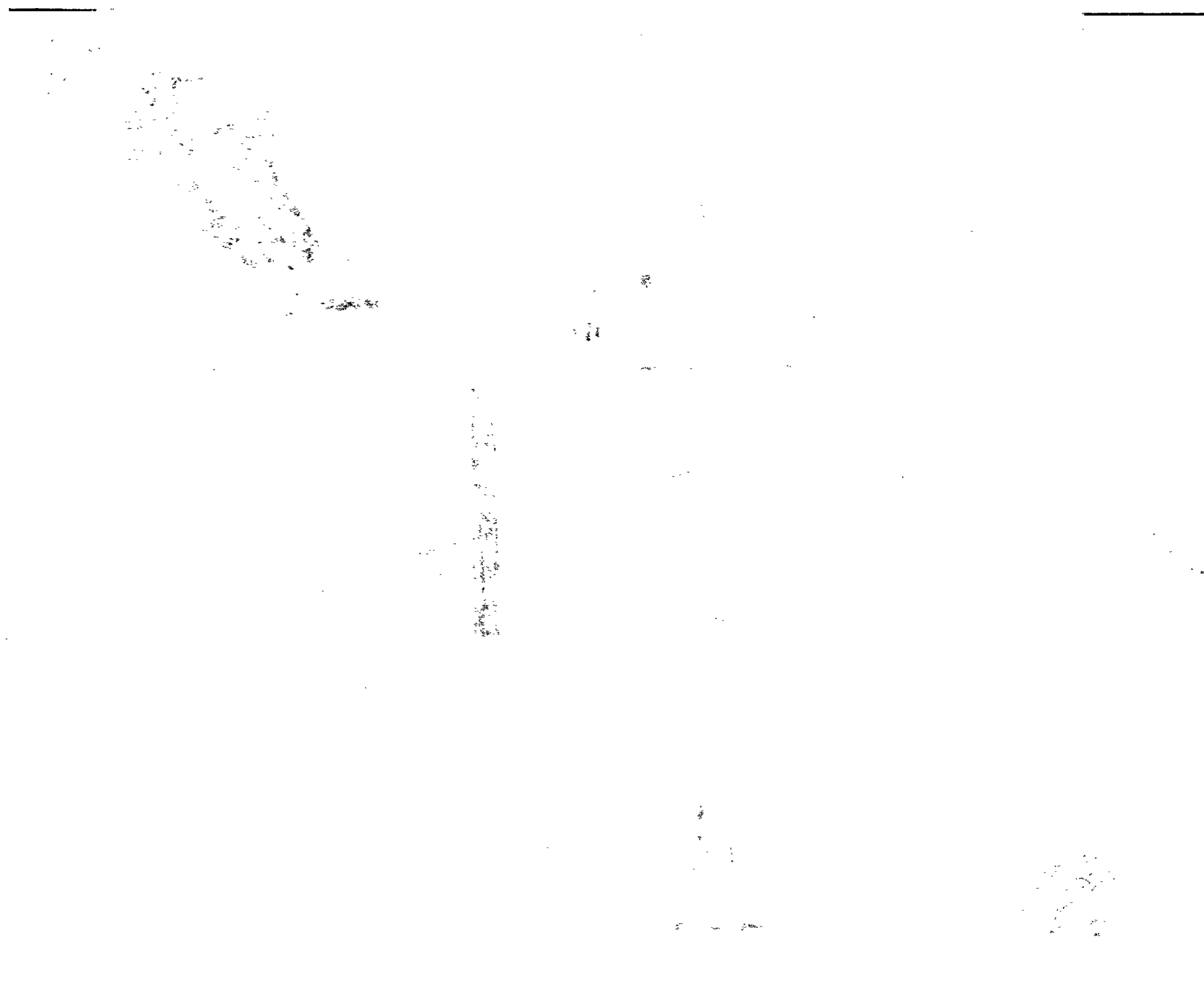
(a) THE SHIPWRECK: THE SIṂHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII



(b) THE ESCAPE OF SIṂHALA: ANOTHER EPISODE OF THE SAME STORY



(b) A TOILET SCENE: ON THE PILASTER BETWEEN THE FRONT AND RIGHT CORRIDORS



(a) THE ISLAND OF OGRESES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



(a) THE ARRIVAL OF SIMHALA AND THE MOURNING OF THE RANI IN FRONT OF THE EMPTY THRONE: RIGHT CORRIDOR: CAVE XVII



(b) A YOUNG LADY (AN OGRESS?): THE SIMHALA AVADANA

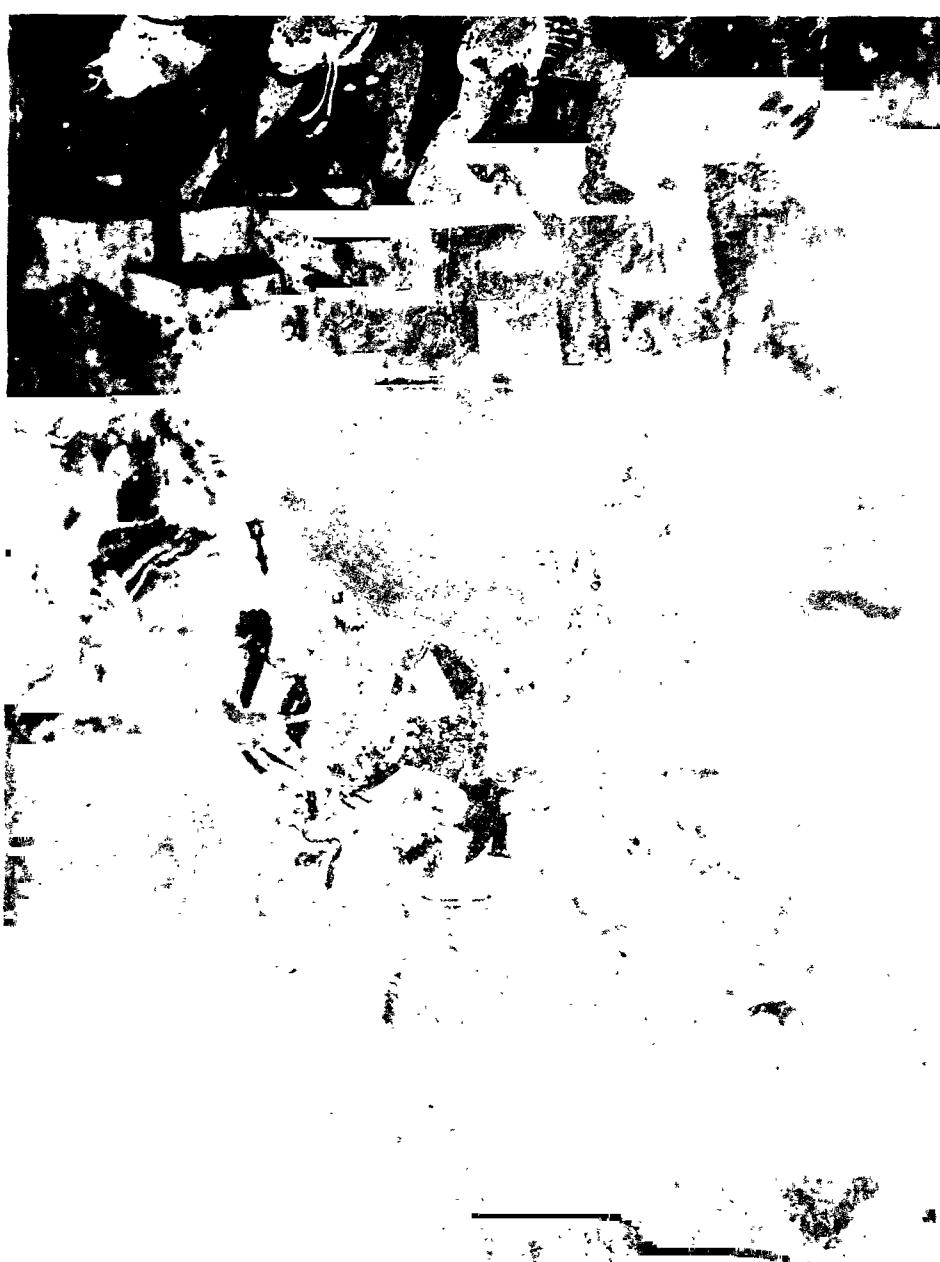


(c) A RAJĀ WITH TWO ATTENDANTS: THE SIBI JĀTAKA (?): BELOW PLATE LXIV (b)





(a) INDRA AND ANOTHER GOD ON
LOTUS-THRONES: THE SIBI
JĀTAKA: CAVE XVII



(b) A PALACE SCENE: THE BRAHMAN ASKING
THE RĀJĀ FOR THE GIFT OF HIS EYES (?):
THE SAME WALL



(c) THE AGONY OF THE RĀJĀ AFTER PULLING OUT HIS EY.
CONTINUATION OF THE SAME STORY



(d) THE MARCH OF AN ARMY AND THE MONASTERY SCENE: THE JĀTAKA *NOT IDENTIFIED*:
UPPER PART OF THE SAME WALL





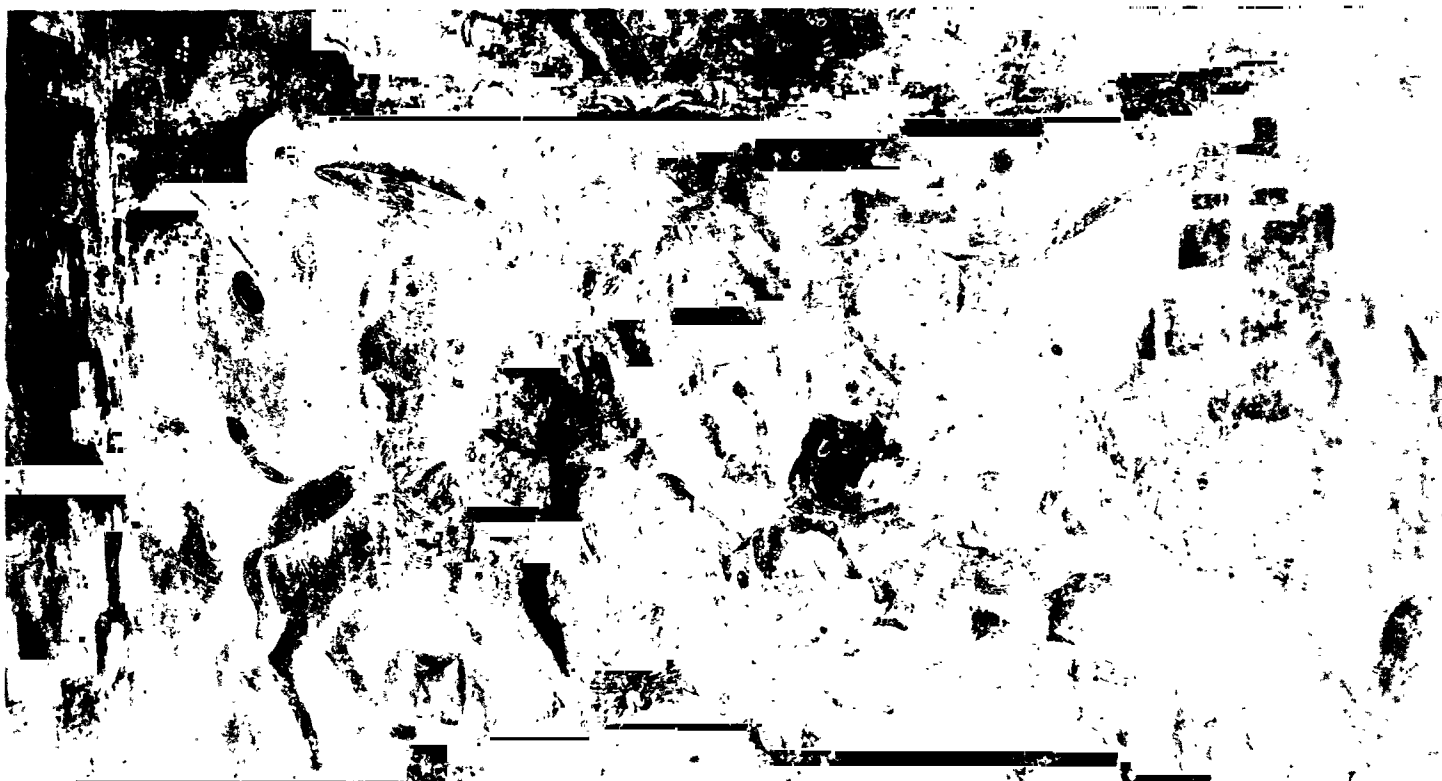
(a) THE MARCH OF AN ARMY: THE JĀTAKA *NOT IDENTIFIED*:
RIGHT WALL: FRONT CORRIDOR: CAVE XVII



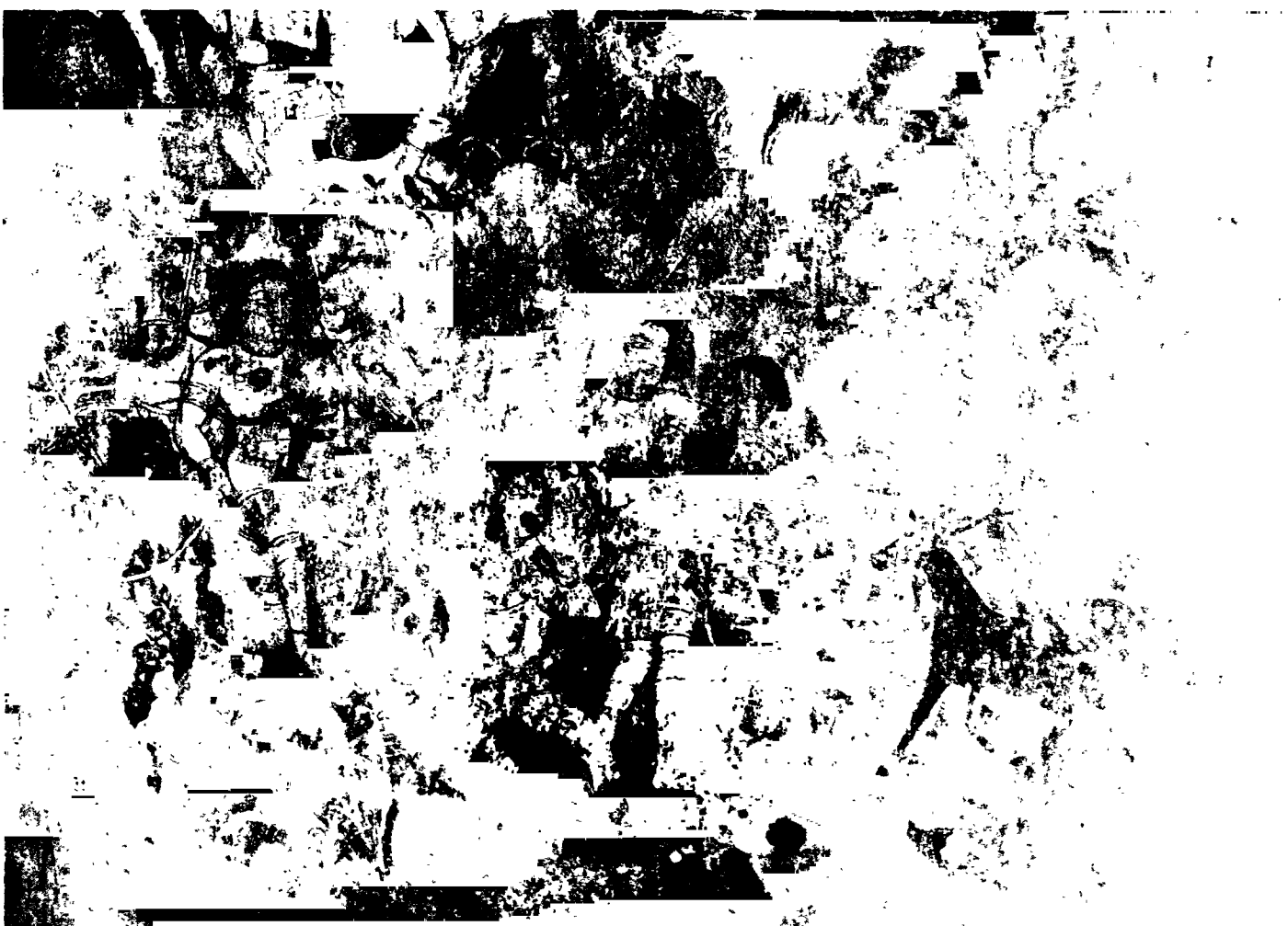
(b) A MONASTERY SCENE: THE JĀTAKA *NOT IDENTIFIED*: ON THE SAME WALL



(a) A COURT SCENE: THE MRIGA JĀTAKA: FRONT CORRIDOR: CAVE XVII



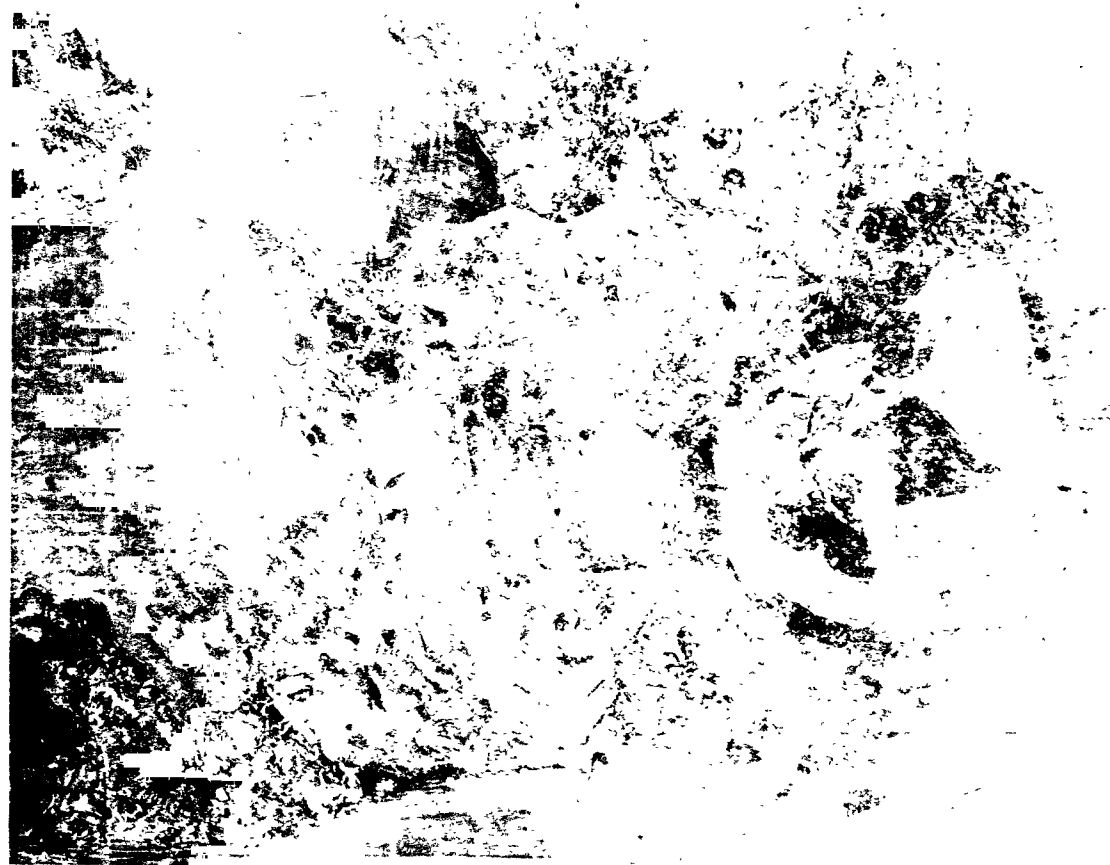
(b) THE RĀJĀ RETURNING WITH THE MRIGA: THE SAME JĀTAKA



(c) THE HUNTER WHO ATTEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS MIRACULOUSLY CUT OFF: ANOTHER EPISODE OF THE SAME JĀTAKA



(a) THE STORY OF THE BENEVOLENT BEAR: THE JĀTAKA
NOT IDENTIFIED: FRONT CORRIDOR: CAVE XVII



(b) THE BENEVOLENT BEAR SAVES A STAG FROM
THE HUNTER: THE SAME STORY



(c) A FOREST SCENE WITH BIRDS AND DEER AND A STŪPA: THE MRIGA JĀTAKA:
FRONT CORRIDOR: CAVE XVII





(a) THE KITCHEN AND OTHER EPISODES: THE MRIGA JĀTAKA: FRONT CORRIDOR: CAVE XVII

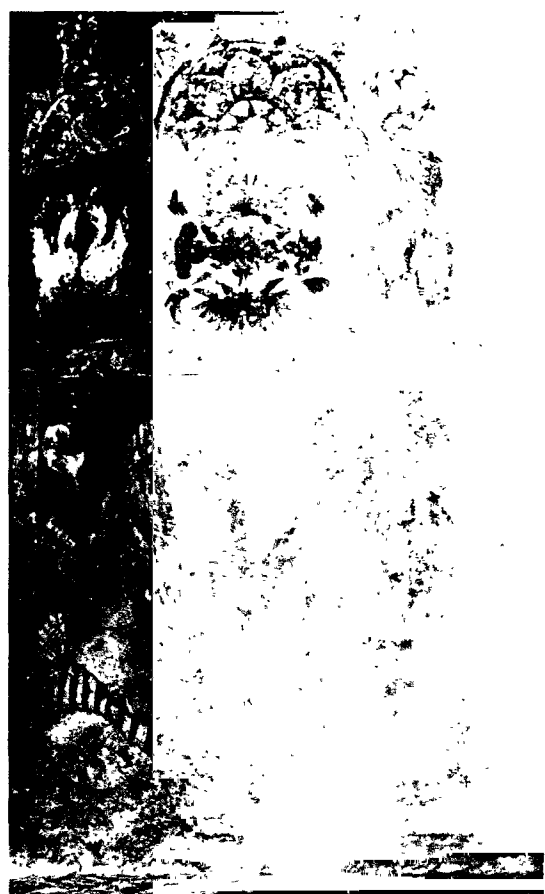


(b) THE CONTINUATION OF THE SAME JĀTAKA:
ANOTHER EPISODE





(a) THE CEILING OF THE HALL: DECORATIVE DESIGNS: CAVE XVII



(b) TWO DWARFS WITH MUSICAL INSTRUMENTS: ON A COLUMN OF THE ANTE-CHAMBER: CAVE XVII



(c) LION AS A DECORATIVE MOTIF: CEILING OF THE LEFT CORRIDOR: THE SAME CAVE



(d) THREE PEA-FOWLS: A DECORATIVE DESIGN: THE CEILING OF THE FRONT CORRIDOR: THE SAME CAVE



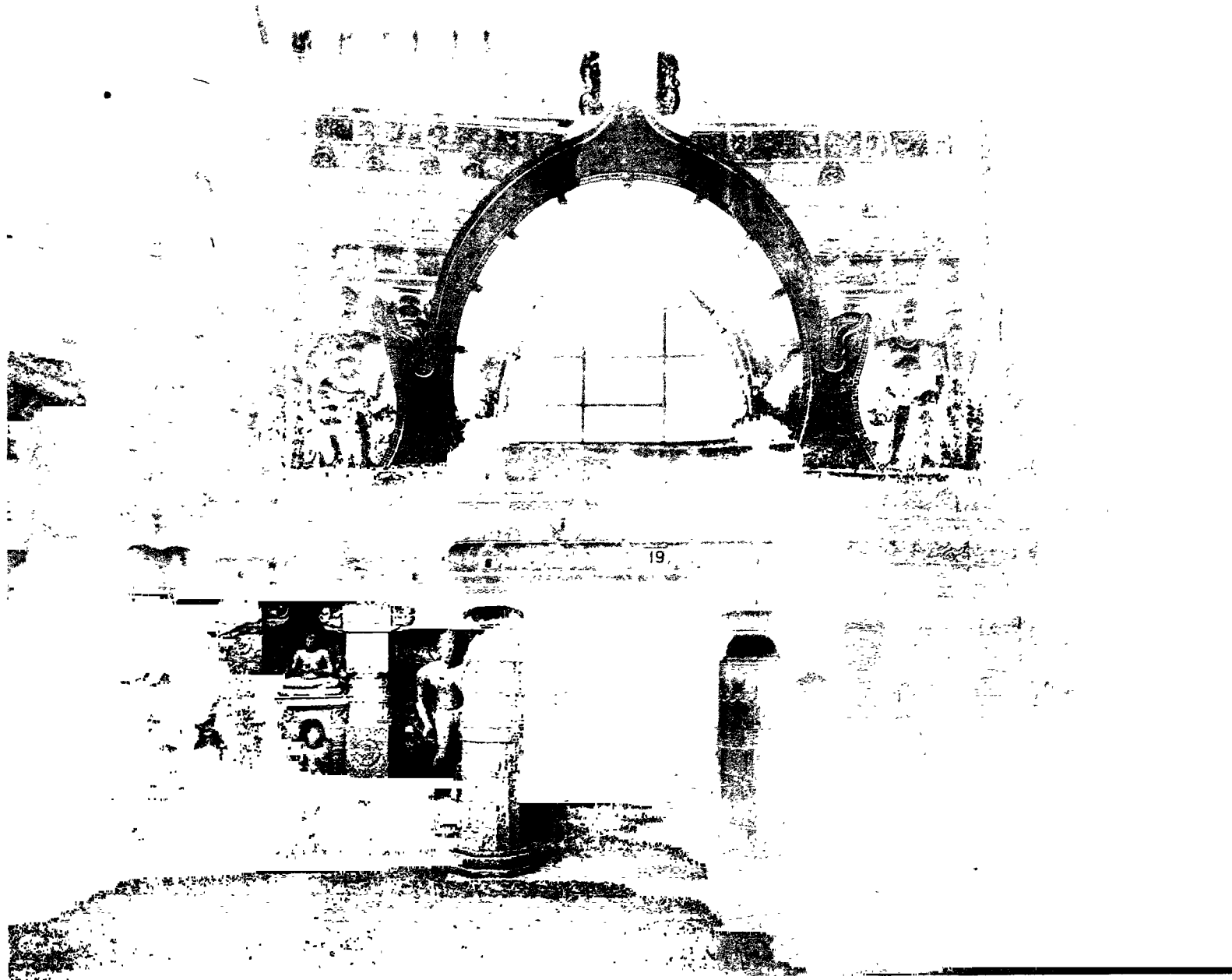




(a) DECORATIVE DESIGNS REPRESENTING ANIMAL FIGURES: THE CEILING OF THE HALL: CAVE XVII



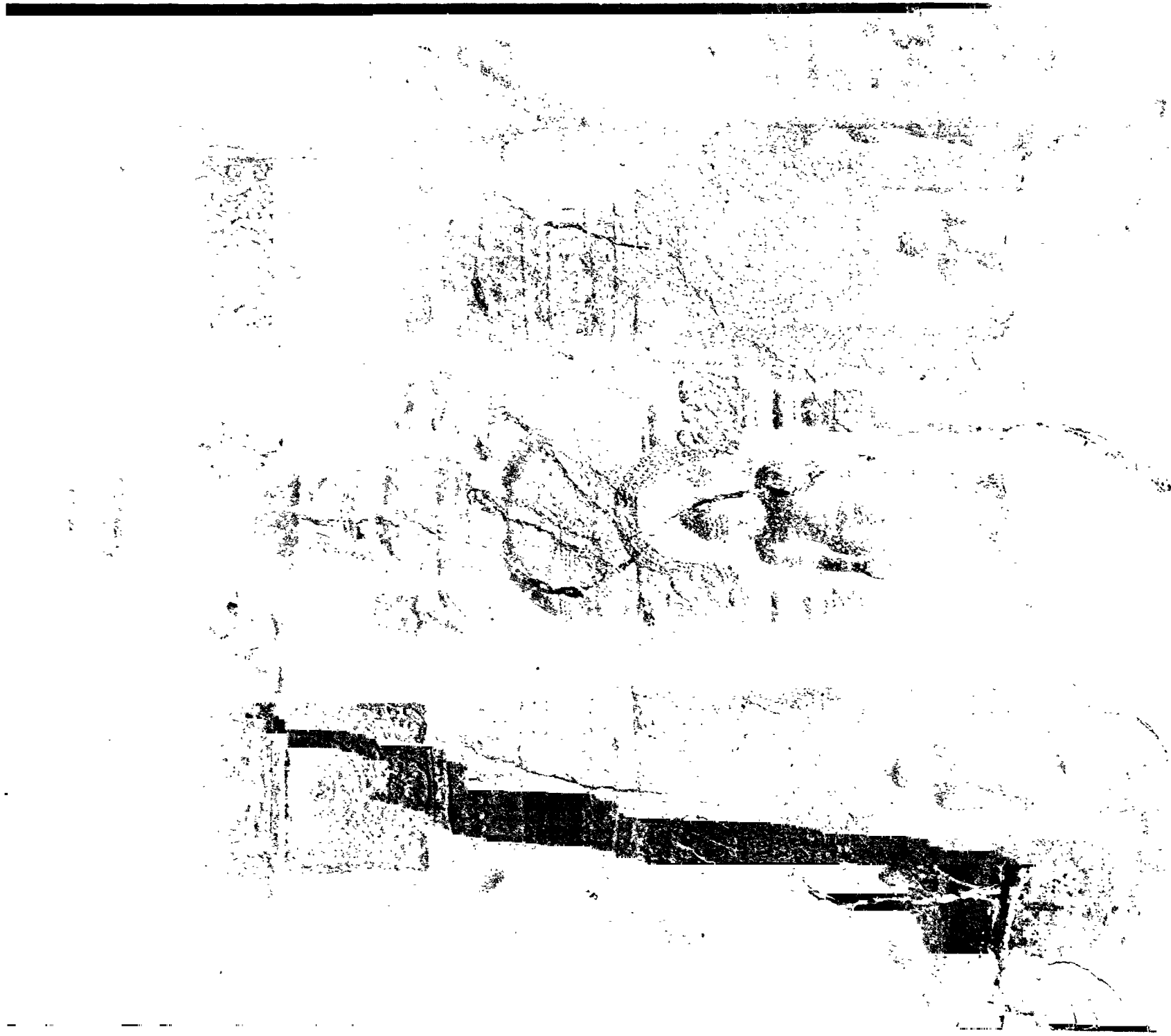
(b) DECORATIVE DESIGNS: THE CEILING OF THE FRONT CORRIDOR: CAVE XXI



(a) THE FAÇADE: CAVE XIX



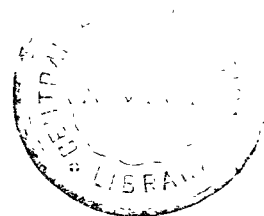
(b) THE INTERIOR: THE SAME CAVE



(a) THE BUDDHA WITH NĀGAS AND GAṆAS: FAÇADE: CAVE XIX



(b) A NĀGA RAJA WITH HIS CONSORT: IN A NICHE IN THE LEFT WALL:
EXTERIOR OF CAVE XIX



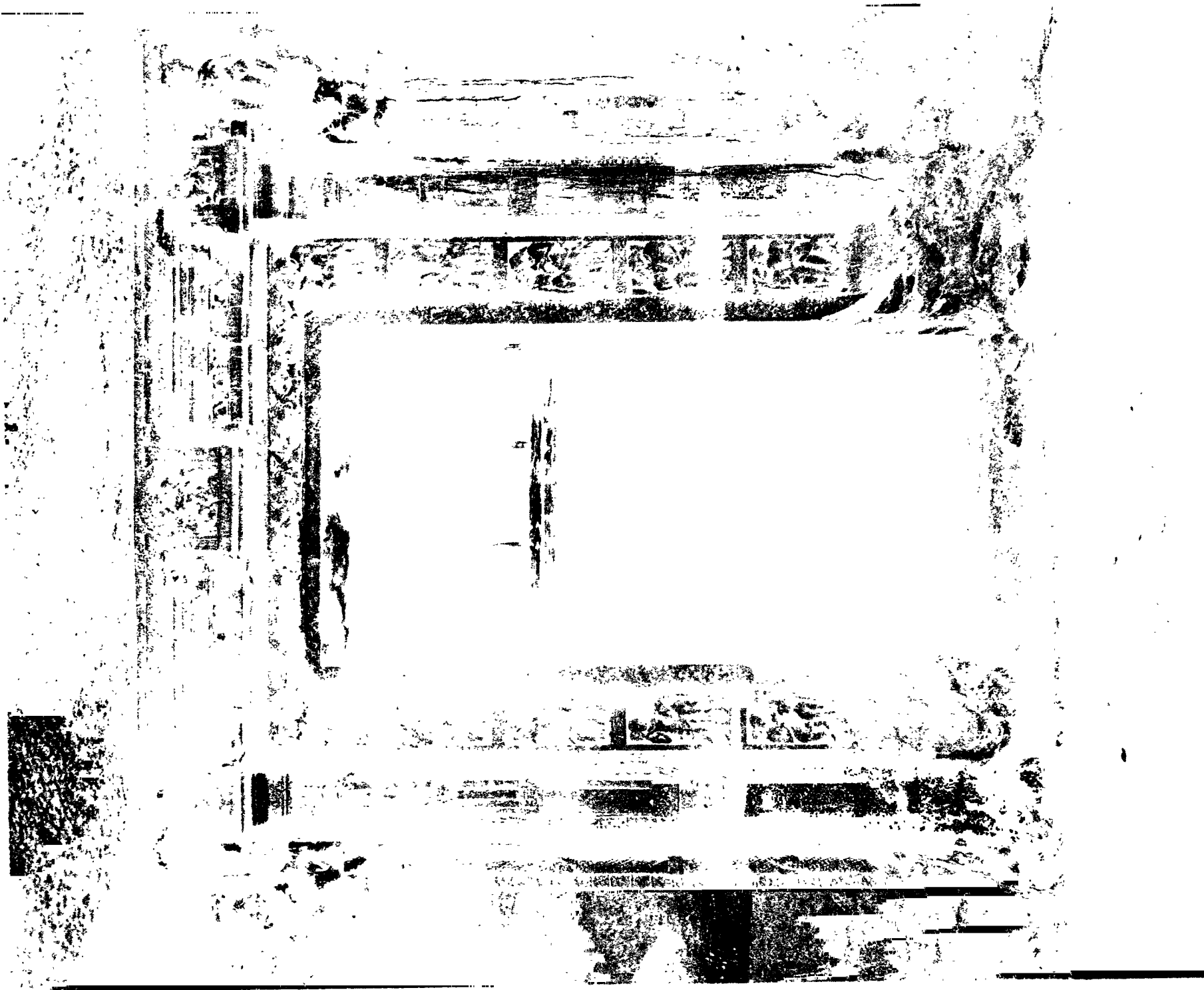


(a) THE DOOR: CAVE XXI

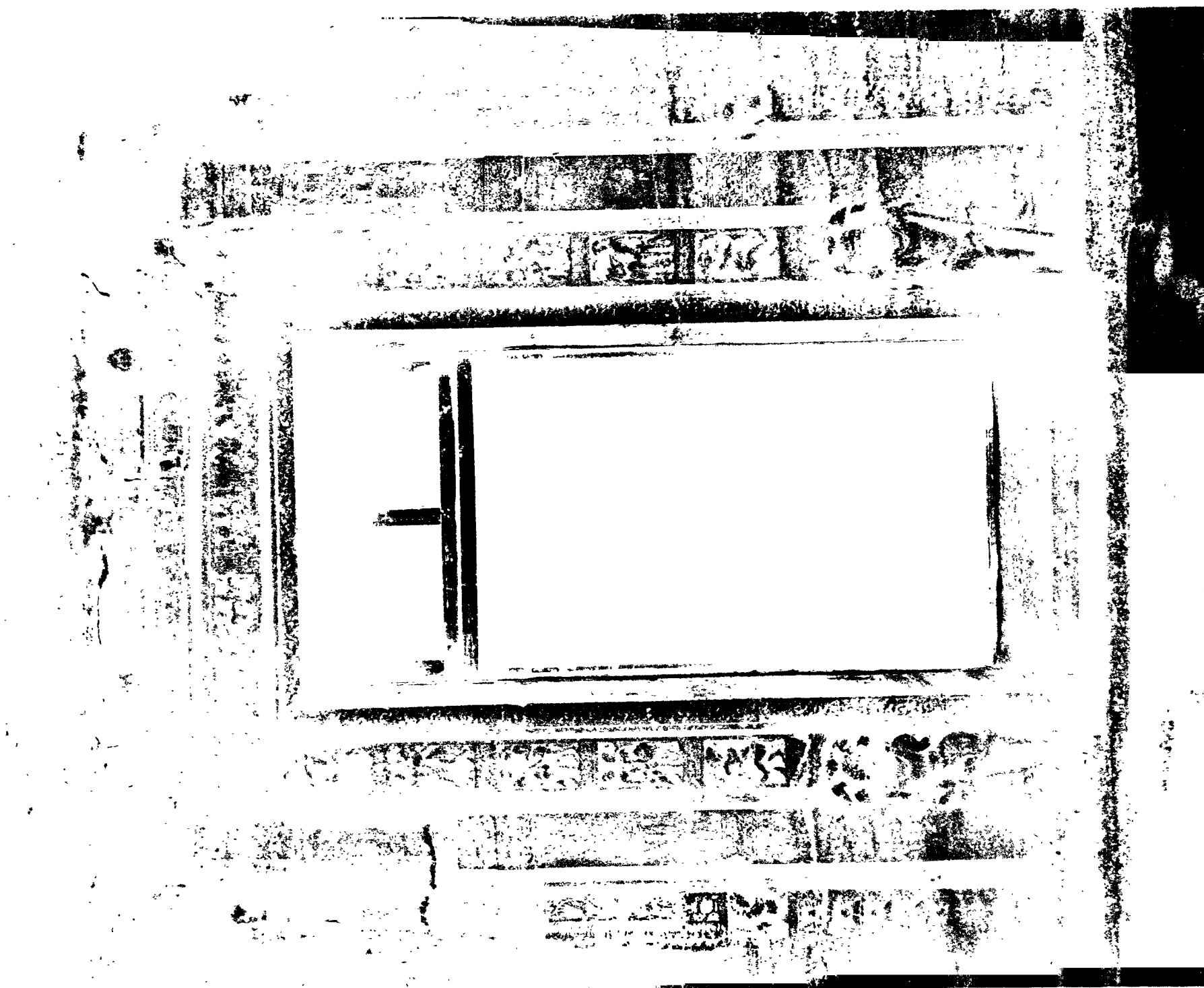


(b) THE BUDDHA PREACHING TO THE CONGREGATION: INTERIOR: LEFT CORRIDOR:
THE SAME CAVE

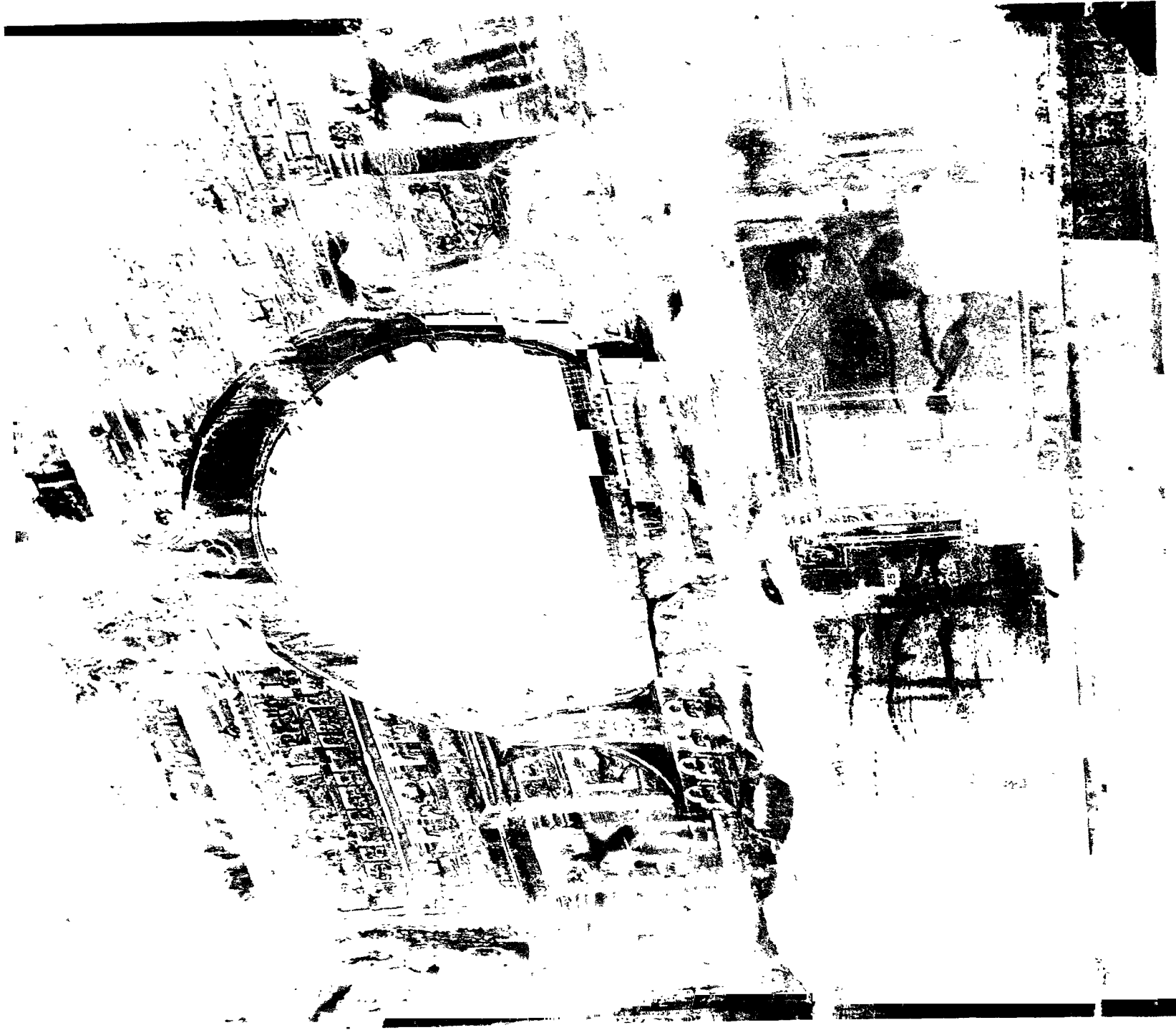




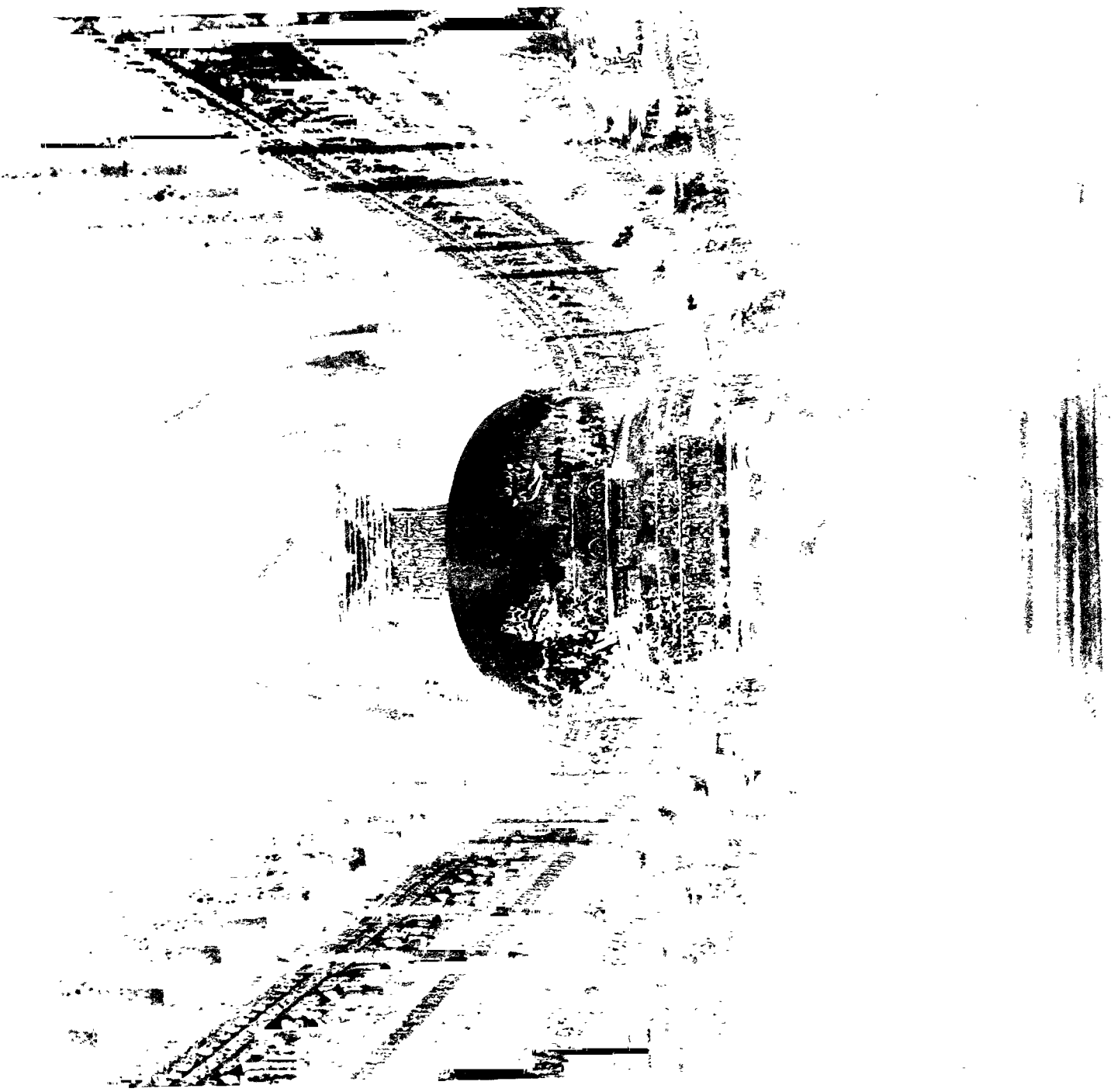
(b) THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHARA DESIGN: CAVE XXIV



(a) THE DOOR WITH NĀGA DVĀRAPĀLAS: CAVE XXIII



(a) THE FRONT OF THE CHAITYA WITH THE PLINTH AND STEPS EXPOSED
TO VIEW: CAVE XXVI
AFTER EXCAVATION

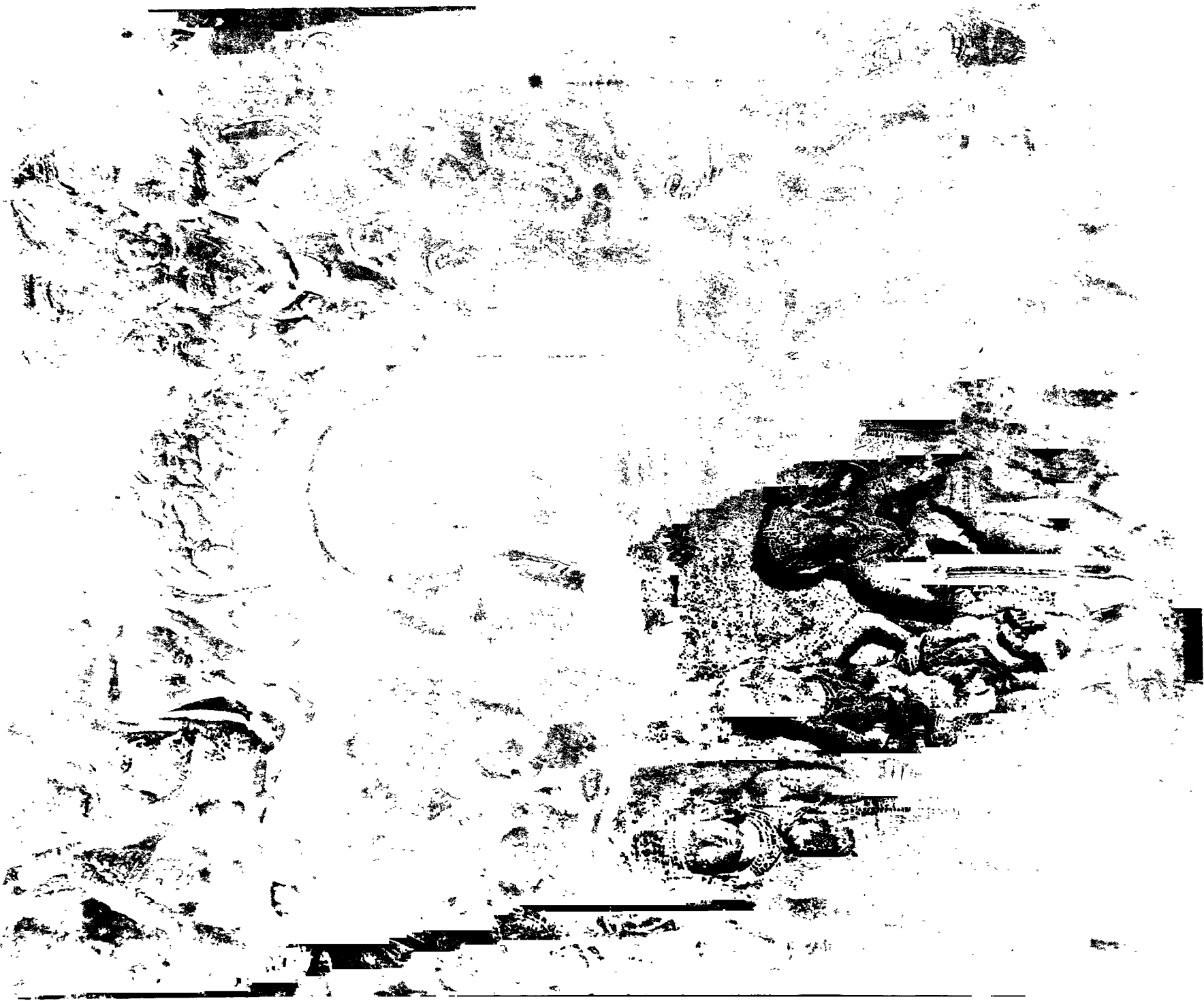


(b) THE INTERIOR OF THE SAME CHAITYA

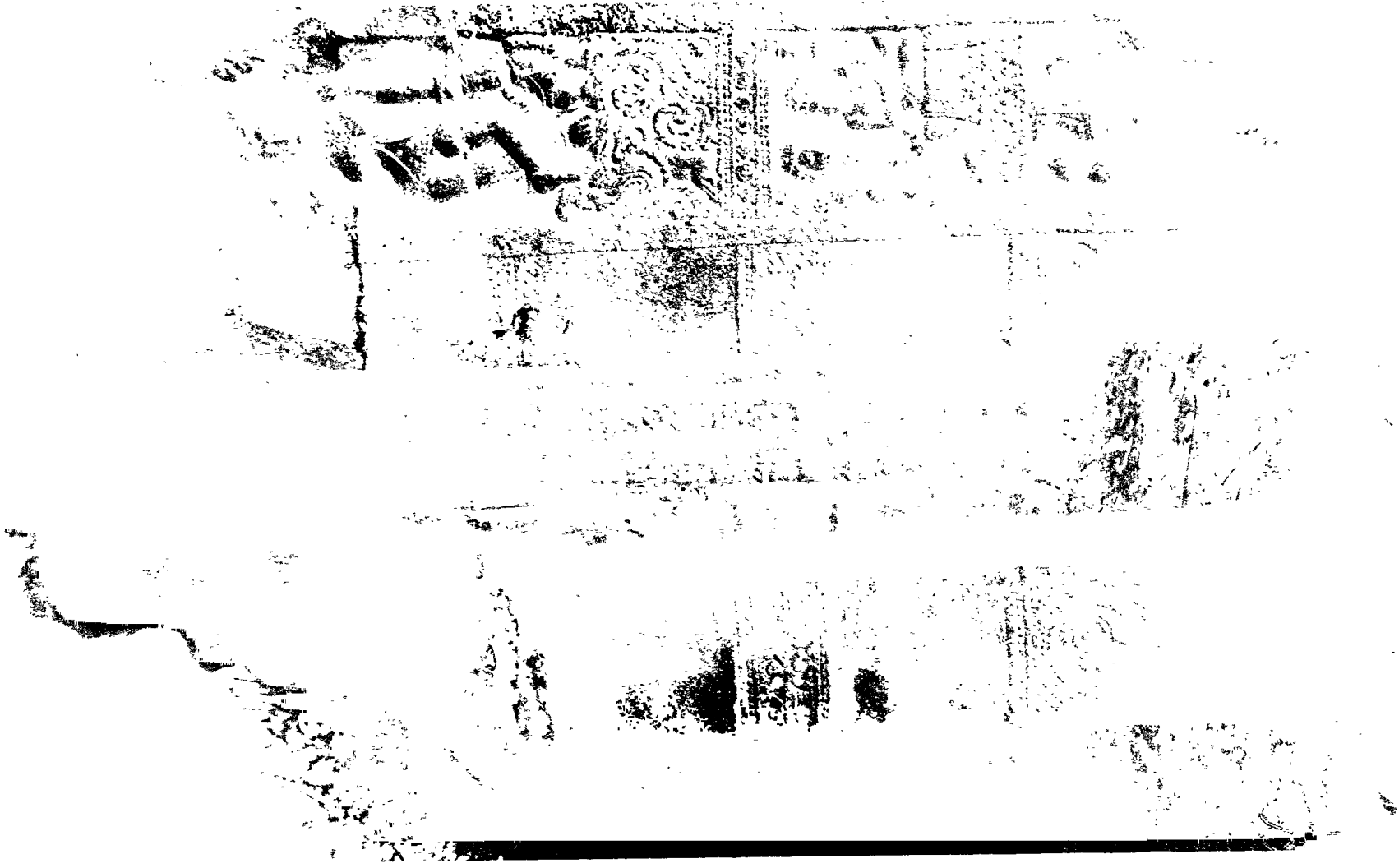




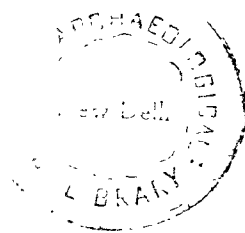
THE DEATH SCENE OF THE BUDDHA: LEFT CORRIDOR: CAVE XXVI



(a) THE TEMPTATION OF THE BUDDHA: LEFT CORRIDOR: CAVE XXVI



(b) A YAKSHINI AND A NAGA RAJA: CAVE XXVII
AFTER EXCAVATION





THE FIGURES OF *NĀGAS*, *YAKSHINIS*, AND *GAṆAS* CARVED ON THE DOOR-FRAME
AND WINDOW: CAVE XXVII (?)
(AFTER EXCAVATION)



